

AESTHETIC ATTITUDES IN THE COLLEGE STUDENT

by *SCD*

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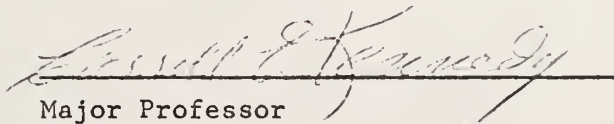

Major Professor

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ART IN ART IS ART AS ART
by
Ad Reinhardt

The beginning in art is not the beginning.
Creation in art is not creation.
Nature in art is not nature.
Art in nature is not nature.
The nature of art is not nature.
Art in life is not life.
Life in art is not life.

Knowledge in art is not knowledge.
Learning in art is not learning.
Ignorance in art is ignorance.
Art-schooling is not schooling.
Unlearning in art is learning.
The unschooled in art are unschooled.
Wisdom in art is not wisdom.
Foolishness in art is foolishness.
Consciousness in art is consciousness.
Unconsciousness in art is unconsciousness.

A sign in art is a sign.
A symbol in art is a symbol.
The symbol of art is not a symbol.
The sign of art is not a sign.
The image of art is not an image.

Vision in art is not vision.
The visible in art is visible.
The invisible in art is invisible.
The visibility of art is visible.
The invisibility of art is visible.

The mystery of art is not a mystery.
The unfathomable in art is not unfathomable.
The unknown in art is not the unknown.
The beyond in art is not beyond.
The immediate in art is not the immediate.
The behind in art is not the behind.
The forefront of art is forefront.

Art in art is art.
The end of art is art as art.
The end of art is not the end.

CHAPTER I

INTRODUCTION

From the time of Plato, aesthetics, or the philosophy and appreciation of art, has been an issue in the education of man. Plato once identified the beautiful with the formal and the eternal. Later he offset this with the Socratic ideal that what was useful and efficient was beautiful. Finally, he felt obliged to condemn art and banish artists from the Ideal Republic because of their appeal to the senses. Aristotle declared that it was a good thing for art to arouse the senses and stir the emotions for in this way the imagination could depict and inspire man toward greater perfection. And so it has gone throughout the course of history, the great debate on the nature of beauty and the function of its contemplation. This has been inevitably intertwined with the question of how aesthetic education contributed to human development; what aesthetic temperament was and how aestheticism added to the vitality of the human spirit and creativity. In the words of C. P. Snow, what were the ways in which the cultures of science and art were complementary (Smith, 1964).

It was the writer's conviction that if we are to avoid over-specialization, increase understanding and carry on a tradition of the arts, then aesthetic education is necessary. Even more important is the widespread effect that aesthetic education could have on our country's hierarchy of values. With deeper understanding of cultural values people would find richer forms of expression and appreciation. Susanne Langer (1966) declared that art gave form to inner experience and thus made these experiences conceivable by presenting tangible form to the imagination.

She felt that a period of efflorescence in the arts was an indication of cultural advance; it formulated a new way of feeling and that was the beginning of a new cultural era. The aesthetic process extended the boundaries of consciousness (Parry, 1967).

Maslow (1966) spoke of the need for unity in personality and indicated this may be assisted through appreciation of art. He felt communication difficulties between persons were the by-product of communication barriers within the person. Aestheticism contributed to the settling of civil wars within the person such as fears concerning masculinity and femininity, strivings for autonomy and homonomy and conflicts between primary and secondary processes of cognition. Langer (1966) believed wide neglect of artistic education was neglect in the education of feeling. Sanford (1968) called for an education which helped people enjoy the world beyond their jobs and afforded them the ability to adjust to new technological and social change. Katz (1968) delineated the need for intellectual and aesthetic development in college as he found it being overpowered by collegiate emphasis of other domains such as peer pressures for socialization and faculty emphasis upon academic grades.

It was in this area that more information was needed. Little was specifically known concerning the experiences of college students in various aspects of aesthetic development. And more particularly, little was known concerning the life style and response to college of students who entered college with differing attitudes toward aesthetic experiences. Do students, whose pre-college life had oriented them toward seeking activities and approaches to life high in aesthetic values, actually operate differently in college from students whose pre-college life had prepared them toward less expressive and emotional interests? Are there

other personality factors that accompany aestheticism which served to complement, or to complicate, the development of students who showed a strong preference for this activity when they entered college? Are there ways in which the educational programs of students, at differing stages of readiness for aesthetic experience, could be planned so as to minimize the kinds of questions which prompted this study and kindled a sense of urgency in the writer?

The fact that observational and interview data were available on a group of students for two or more years of their college experience and that an index of aestheticism was also available for each provided the opportunity to examine the college life of students with significantly different orientations regarding aestheticism.

In this thesis, the concept of aesthetics as a discipline, the nature of aesthetic experiences and the characteristics of aesthetic people are discussed briefly as a background for a review of the case studies of 22 Kansas State University students. Eleven of these students scored one standard deviation above the mean on the aestheticism scale of the Omnibus Personality Inventory and eleven scored one standard deviation below the mean. This was primarily a descriptive study to consider, from the perspective of aestheticism, the college experience of these two groups of students representing differing extremes in aesthetic attitudes. The case studies have been presented in Chapters 4 and 5 and some comparisons and possible implications for student development were discussed in Chapters 6 and 7.

CHAPTER II

AESTHETICS AND AESTHETICISM: A POINT OF VIEW

The view of aestheticism, forming the background for this study of aesthetic attitudes of college students, may be best expressed by considering separately the concept aestheticism and the personality characteristics of aesthetic people. In considering aestheticism, the writer has provided a brief outline of the history of the discipline, aestheticism and the aesthetic experience. In the third section of this chapter there is discussion of personality characteristics of aesthetic people.

The History of Aesthetics as a Discipline

The development, throughout history, of knowledge about art and its processes was an "outside/inside" phenomenon. The earliest beliefs attributed artistic talents to the possession of divine powers placed within the individual from the Muses or a supernatural power. In the nineteenth century, the philosophy became primarily that of environmental influence upon the artist who in turn produced artistic forms indicating his relationship with the environment. In the twentieth century, the artistic processes were mainly attributed to the mind with the environment and the "moment" offering an important effect on the artist. The following historical review will offer a solid base from which to analyze many of the prominent contributions towards aesthetics in today's literature. In the historical review, one can realize the relatively slow growth knowledge of the arts has taken within the last three centuries. It becomes apparent that many of the present artistic theories are attributable to pre-nineteenth century philosophies.

Artistic creation and appreciation was shown in Greek poetry and philosophy, but was long in developing from this era. The main schools of thought after the Greeks, attributed all art and artistic talents to religious mysticism and metaphysical absolutism. Heroid stated "by grace of the Muses and archer Apollo were men minstrels upon the earth and players of the lyre". During this time, a naturalistic philosopher named Lucretious tried to argue that man had originated the arts by accident, reason, skill and industry, but his prophetic attempts were refuted.

Plato's theory of artistic creation was religious and mystical calling art a kind of divine madness. Aristotle saw art as arousing a special type of pleasure depending on the particular artistic source. (The term, aesthetic, was not known at the time and Aristotle referred to catharsis as the purgation and purification of the soul resulting from an art experience.)

The trend, in view of the arts, began to change with the advent of the medieval church and St. Augustine. Here, the moral and theological aspects of art were emphasized, warning of the danger of temptation from sensuous beauty. This conception of the artistic process was dominant to the eighteenth century.

John Locke opened the way to new thought in the early eighteenth century by raising the sensation in esteem as the chief source of pleasure and pain; hence of moral and aesthetic value. Gradually, opinion moved away from the dogmatic rationalism of the seventeenth century toward a refined, serious, epicurean of cultivated tastes. Then with the advent of Romanticism, at the end of the eighteenth century, toward a still further emphasis on the non-rational element in art and aesthetic

experience.

Edmund Burke provided reasoning for romanticism by emphasizing passion and the social instinct rather than reason. He distinguished the experience of beauty from that of sublimity. Many prominent late eighteenth century poets further glorified imagination and emotion in contrast with reason as a source of vital richness in the arts. At the end of the eighteenth century, Kant followed the English aesthetes in describing aesthetic pleasure as "disinterested" or not being mixed with any desire for practical ulterior end.

It was Hegel who helped turn aesthetic theory away from psychological and sociological studies of art and artists and back to philosophic speculations. Then, after a relative period of inaction, artistic theories revived again in the mid-nineteenth century.

The great intellectual theory of the nineteenth century was evolution which led to the theory that the origin and development of art was continuous with the physical evolution of man. The attention became focused on the brain and nervous system as directly responsible for man's higher mental processes and products.

The Marxist theory developed soon after, attributing cultural events to socio-economic factors and attitudes toward art. Taine improved the Marxist theory by adding the role of the psychological "climate" in which art was produced. Environment, heredity and moment were held by Taine as responsible for distinctive styles in art.

Fechner and Galton both helped to pioneer the experimental quantitative approach to psychology with studies involving genius, heredity and eugenics, thus bringing new knowledge to artistic processes. Nietzsche

was helpful in distinguishing opposite sides in the arts, personality of artists and different culture-epochs, through his treatise on Apollonian, Dionysian, and Socratic types.

The last great movement in the nineteenth century was the theory of empathy which explained aesthetic responses to art by showing how the observer tended to project his imagination or "feel" himself into the "outside" object.

In the twentieth century, concentration on the art process came mainly from psychoanalytic and psychological sources. Here the emphasis was placed on man's subliminal drives defined as evolving from the animals, and being restructured through artistic creation. These theories became less dogmatic towards the subliminal drives with more research pertaining to particular aspects of the artistic process such as the creative imagination. Recently, psychoanalysis has been concerned with the effect of drugs and how they release inhibited and subdued creative impulses. Psychology is becoming most concerned with the personalities of artists and aesthetes and how each influences and complements the other's needs.

The therapeutic effects which art offered to the unadjusted as well as the influential effect art and its many prototypes had upon men in the form of brainwashing and modern commercial advertising are prominent psychological concerns. Great emphasis is being placed on research which coordinates the psychology of art and art education to better develop the individual in his artistic abilities, developmental needs and appreciation of art and to better understand his needs in the realm of the arts (Munro, 1963).

The Aesthetic Experience

The aesthetic process has been called an experience, an attitude, and a judgment. The aesthetic experience was defined by Adams (1907) as a diffuse discharge many times exhausting itself in a vague sense of emotional unison with the artist and the social world at large. The aesthetic experience served as an "emotional deposit" that was carried over and formed the basis of new experiences. The aesthetic experience was further defined by Lanier (1965) as a communication process whereby the receiver decoded the signal encoded by the artist. The decoding factors involved included the individual's perceptual pattern, his cultural and sub-cultural view of art, his knowledge of varieties of symbol systems and his relating of art to other life factors.

Arnstine (1966) explained the aesthetic experience as arousing an affect as a result of the individual having perceived some formal articulation and integration of the elements of which the cue for that experience was composed, or as Villemain (1966) stated, the qualitative orderings necessary in an understanding and appreciation of art were in a spectrum of relationships with cognitive activity.

The aesthetic attitude differed from the aesthetic experience when, as Valentine (1962) explained, an object was apprehended or judged without reference to its utility or value or moral rightness; or where it was merely being contemplated. Parry (1967) described the aesthetic attitudes adopted as a complex of detachment and involvement; detached meaning to conceive the work as an end in itself and involvement in that the experience commanded attention and excited emotion. The way in which man culturally responded to a thing reflected an attitude (Morris, 1943).

Disinterestedness was a strong ally of the aesthetic attitude as it called for a particular feeling to be present in the individual when he approached art. That feeling, expounded by Stolnitz (1961) was motivated by self-concern. The disinterested aesthetic was likened to one's appreciation of nature for those who wished to possess and control nature were the interested, but those who merely wanted to contemplate its beauty were the disinterested.

Another form of disinterestedness was "physical distance" first developed by Bullough (Stolnitz, 1961) whereby distance was achieved by separating the object and its appeal from one's own self, putting it out of gear with practical needs and ends. It implied a personal relationship, often highly charged emotionally, but of a peculiar character. Distance allowed for objectivity and detachment of thought in the value of the object. Jarrett (1957) saw the psychical distance as the optimal distance between people and a work of art. If people were "under-distanced" in an attitude they were overly subjective or practical while becoming "over-distanced" created a cold and withdrawn attitude.

These concepts, relating to the aesthetic attitude, lead to the term aesthetic judgment which was composed of the required or non-required degrees of knowledge, necessary in the aesthetic attitude. Margolis (1965) believed the aesthetic judgment was not moral judgment because it neither answered or solved anything. Coleman (1964) divided aesthetic judgment into empirical judgments which were those of sense, and pure judgments which were those of taste.

Aesthetic judgments were appraisals rather than judgments of attribution according to Osborne (1964). He felt aesthetic judgment could not be fully obtained from empirical research nor could it derive from a

vacuum. And Cahalan (1939) found aesthetic judgment to be positively related to conscious knowledge of compositional principles.

The preceding explanations, pertaining to aestheticism, may seem somewhat remote and removed from the ordinary feelings associated with an appreciation of art. The sophistication of aestheticism has often created an aura of aloofness as when aestheticism was discussed in the above terms; therefore, the following theories, pertaining to the aesthetic process, will allow for greater understanding because they are related to present aesthetic doctrines and schools of thought. To introduce these more pragmatic attitudes toward the explanation of the aesthetic process, the writer will employ the Gestalt and Freudian conceptions.

The Gestalt theories of unity in perception were derived from the associationist movement which described perception as resulting from associating certain factors within a work to that of the outside world. In opposition, the Gestalt approach as revealed by Kellett (1939), "was any organized whole in which there was a reciprocal influence among the members of the whole, so that the totality contained more than a mere sum of what analysis would call its parts and their relations" (p. 26). In a gestaltian concept of a work of art, there was conceived a sort of "necessity" of part to part, or part to whole, and of whole to part which gave it the components of a beautiful work of art - balance and unity. However, Gotshalk (1964) cited Dewey as feeling that mere consummate unity was not enough. There needed to be a grasp of the unique quality of the whole before there was aesthetic experience.

With Freudian theories, the concept of sublimation was introduced. Waelder (1963) attributed Freud with believing art was the ultimate

opportunity for fulfillment in fantasy, of wishes which in real life were frustrated either by external abstractions or moral inhibition. Freud felt that art brought about a reconciliation between two principles - pleasure and reality. Although in his early writings concerning art, Freud tended to view the concept narrowly, Weitz (1959) revealed Freud's later views suggesting that sublimation afforded man the ability to transfer his instinctual desires into directions which would not be frustrated by the outer world.

It appeared to the writer that a definite relationship existed between Freudian views of sublimation, the Aristotlian concept of catharsis (the release of feelings to purify the soul (Schaper, 1968)) and the concepts of empathy. Empathy was described by Vernon Lee in Weitz (1959) as "muscular adjustments" occurring when the aesthete was neurologically moved by a work of art. The catharsis and sublimated impulses were aroused when one empathized with form; especially aesthetically pleasing form. Jarrett (1957) described empathy as mimicing feeling and projection. Ducasse (1964) refined the theory of empathy in art by introducing the concept "ecpathizing" or listening with aesthetic interest to sad music, realizing it was sad, but not necessarily adopting the sadness for one's frame of mind at the moment.

Personality Characteristics of Aesthetic People

The following composite picture of aesthetic personality studies was drawn from research and writings of numerous authorities identified in the references.

The negative forces inhibiting aesthetic sensitivity were "gratification of appetite" and "the pursuities of gain" (Stolnitz, 1961).

The enemies of the aesthetic experience, according to Gotshalk (1964) were neither the practical nor the intellectual, but the humdrum, unfulfilled personalities, submissive to convention in practical and intellectual matters, rigid abstinence, coerced submission, narrowness, incoherence and aimless indulgence all prevented the person possessing these characteristics from deriving joy out of a unity of experience.

Katchadourian (1964) related his conception of the aesthetic process as an inner flow of experience, both in the artist and the aesthete. Harmony of the cognitive faculties and the free play of the imagination and understanding were conceived by Osborne (1964) as contributing to the pleasure that attended the aesthetic experience.

A current theory in psychological testing related to the belief that those possessing artistic preference showed more inclination toward complex symbols or asymmetrical designs than those not similarly inclined. Langfield in 1920, stated that the aesthetic mind chose asymmetrical designs because this type of mind desired variation. Just how much variation was desired depended upon the individual.

Eisenman (1964) illustrated the conflicting theories of complexity verses simplicity in artistic perception as he studied the aesthetic preferences of students in art and mathematics. He cited the Harvard mathematician - Berkhoff's formula devised for determining aesthetic preferences for mankind as a whole. Eisenman found significant tendencies however, for art majors to choose more asymmetrical forms and math majors to select symmetrical forms, thus supporting his hypothesis that the two groups differed in their preferences.

Through analyzing the results of a Figure Preference Test, Barron (1952) found that artistically minded persons tended to choose those

polygons relating to the complexity-asymmetry groups. The personality characteristics of this group tend toward the anti-social and psychopathic, being cynical, pessimistic, and overtly hostile, though not without creative aspect to the rebellion. The opposite group who preferred the simplicity-symmetry polygons, tended to be quite optimistic and enthusiastic as well as conservative and conventional.

It was Barron's main premise, in his study, to relate descriptions of life style (intolerance of ambiguity, exaggeration and hostility, rather than sibling rivalry or Oedipus complex) to the more formal qualities such as unity, clarity and complexity from which the aesthetic character of objects derived. In effect, he was challenging the view of Freud whose major hypothesis concerned the aesthetic process in the sublimation of impulses from childhood.

Further studies related to the mental and neurological faculties concerned in art appreciation. Adcock (1962) stated that the more highly developed sensory organs were important in regard to the aesthetic experience. He was referring to organs of vision, hearing, kinaesthetic receptors, taste and smell. Deriving pleasure from color, curvilinear, sounds and rhythm gave one perceptual satisfaction and, in turn, provided a releasing and enjoyable stimulus to the organs. Langfield (1930) offered a quote from Dr. E. J. Kempf that illustrated the important part our senses play in the aesthetic experience. Dr. Kempf wrote, "This is virtually saying that we think with our muscles because the kinaesthetic impulses . . . arising from the embedded proprioceptors are much more numerous than all the others" (p. 123). This empathetic theory was elaborated in the same paper by Karl Groos who attributed actual sensations of movements of the organism when perceiving shapes. He called this

"inner mimicry". In effect, when people viewed an object such as a column, spiral or an arch, they realized from their previous experience how it was constructed. Man's muscles and joints retrace the sensations of strain and movement in edifices from his past experiences. Jarrett (1957) further equated the importance of the senses through the physiologist, Cannon, who greatly emphasized the importance of the thalamus in emotional reactions.

Several studies of the development of art appreciation and factors involved in the aesthetic process have been built around preferences of fine art, mainly those of painting. In a series of 14 paintings paired with photographs, Kellett (1939) wanted to find if aesthetic perception related to sheer ease of viewing art, in contrast to the more realistic situation offered by the photograph. He found that visual clarity of organization seems to be a relatively unimportant factor in the hedonic choice of the artistically unsophisticated observer.

In comparing the differences in response to 20th century paintings by both art students and non-art students, Gilmore (1968) showed that those who enjoyed the paintings the most tended to look at them for an average amount of time, while those disliking them looked very quickly or very slowly. Kahuh (1968) tried to determine if dogmatism related to open-mindedness to modern art. He could find no such relationship.

Other tests studying tension, such as Zdep (1966), showed that highly creative subjects were less anxious than those of low creativity. Thus, one might assume that creative, non-conformist's experience less anxiety than individuals of lower creativity who have a tendency to conform rather than deviate. And, Burgent (1962) found that those who scored high on the creative art experience factor indicated significant

variable loadings on self-sufficiency, social independence, fluctuation, non-conformity, self-identification, verbal creativity, and manipulative fluency. These studies tended to illustrate the presence of anxiety with the ability to funnel this anxiety through creative experiences.

There were three significant studies dealing specifically with the college student and characteristics attributed to his particular aesthetic attitude. These were important and revealing studies which should clarify previously unforeseen characteristics within the collegiate aesthete.

Hallman (1965) proposed that motivation was indeed a major component of creativity. He argued that the creative drive manifested itself most characteristically as an aesthetic need; that aesthetic drives evoked qualitative responses rather than adaptive or tension-reducing ones and that qualitative responses were integrative in the sense that they combined in ways which carried forward an experience toward an end. In reviewing many theories concerning the motivational drive, Hallman showed data clustering around two basic concepts; a high level of energy expenditure and the need for artistically satisfying, but complex orderliness. Manipulation and consummatory properties characterized the aesthetic need with the environment being the source from which the aesthetic need derived. Other factors which related to the motivational drive were; desire to improve existing devices, superior family environment, the achievement drive, needs for prestige, approbation, independence, self-confidence, anxiety, curiosity, liking to think and manipulate, liking to toy with ideas, persistence, need for mastery of complex problems, a need for complex orderliness and for variety and autonomy. This numerous array of characteristics was pertinent in defining characteristics within the aesthetic personality because each aesthete carried these character-

istics or portions of these characteristics in different amounts and combinations.

By suggesting that creativity was a strong factor in aesthetic appreciation, the writer included this analysis by Revena Helson (1966). She directed attention to the college women possessing creative and aesthetic tendencies. She tested hypotheses relating to masculinity in creative women, parental personalities of creative women, need for achievement, and aspects of originality and intelligence in creative women. She found an imaginative and artistic syndrome in these college women which revealed the following features; enduring interest in imaginative and artistic activity, mistrust of personal relationships, impulsivity, rebellion and interest in inner life. The results confirmed that creative women were more masculine, original and intelligent and had a stronger need for accomplishment. The results also revealed that creative women had stronger symbolic interests, stronger needs for autonomy, a lesser need to act on impulse and stronger motivation to take the creative role. Fathers of these women were intellectually oriented and placed value on moral integrity and the mothers tended to have similar interests to that of their daughters. To complement these findings, Deutsch (1945) stated that to be an intellectual person, a woman must have been a tomboy at some point in her childhood.

Irvin Child has done extensive research on aesthetic judgment in both college students and children. In a study in 1962, he found aesthetic judgment in college students to be related to their amount of background in art, tolerance of complexity, ability to scan a large area and comprehend its properties, independence of judgment, ego regression to less mature forms of cognitive activity, intuition and perception.

He did not find skill in perceiving visual forms or human meaning in ambiguous stimuli, femininity over masculinity, and originality to be prominent factors in aesthetic judgment. He found the positive ends of the variables revealed a person of an actively inquiring mind, seeking experiences that might be challenging because of complexity or novelty, ever alert to potential stimuli in the future, and interested in understanding each experience thoroughly, not superficially. Other factors Child revealed were a negative correlation between aesthetic judgment and viserotoria (love of comfort and relaxation), more concern for one's own judgments than the impression one made upon others and a relationship between aesthetic judgment and measures of visual preference.

In Child's (1964) study of childhood aesthetic characteristics, he found aesthetic judgment in the child, below the sixth grade, to be equivalent to adult untrained judgment. Thereafter, aesthetic development was stunted because the child became influenced by external faculties. Furthermore, the child below the sixth grade level was easier to train in aesthetic appreciation. Waelder (1963) complemented Child's findings as he theorized that types of pleasure change with experience. In the earliest infancy, pleasure seemed to lie in the relief from tension alone. Thereafter, to an ever increasing extent, stimulations were not avoided but sought out. In adulthood, the taste for sweet often changed to the taste for the tart. Adults often try to prolong the satisfaction of the sweet by indulging first in its intermediary, the sour.

CHAPTER III

METHODS

Data for this study came from the ongoing Study of Student Development (SSD) conducted by the Kansas State University Counseling Center. Twenty-two students were selected, as subjects for this analysis of aesthetics in the college student, from nearly two hundred students involved in the total Counseling Center project.

The Study of Student Development project has been in progress since the fall of 1965. Kennedy and Danskin (1968) have discussed the rationale and procedure for this study in The Journal of Counseling Psychology. By means of weekly group interviews, the Study of Student Development project obtained a continuing report of the college experiences of students in the project. Groups were composed of about six students and one staff member who served as a participant observer.

In addition to material from the weekly group interviews, the writer had access to data from periodic individual interviews with each student which focused upon health, friendships, family life and other phases of student development. Data from the Omnibus Personality Inventory (OPI) and the Cornell Medical Index were available on each student and for some students, interviews with friends and parents were available. A special questionnaire relating to aesthetic activity was completed by a limited number of these subjects. The writer consulted with the participant observer in preparing the case studies of most of the students to clarify information and check her impressions of the student formed from a synthesis of field materials with those of the observer.

Selection of Students

Students from the total group were selected for this study of aestheticism on the basis of scores on the Omnibus Personality Inventory. Two sets of students were selected. Those comprising the high aesthetic group scored at least one standard deviation above the mean on the national norms. Those in the low aesthetic group scored at least one standard deviation below the mean on the national norms. Populations for the norms have been described in the test manual (1962).

The OPI was administered to 66 students in the project in the fall of 1967. These were students who were active in the SSD group discussions at that time. Other members of the SSD project were off campus or joined the project at a later date. Form D of the OPI was the form used. Among the 66 students there were students in all academic curricula. Grade Point Averages(GPA) have been included in Chapter 6.

There are twelve scales on Form D of the OPI. The aestheticism scale has the following description in the manual, "High scorers endorse statements indicating diverse interests in artistic matters and activities and a high level of sensitivity and response to esthetic stimulation. The content of the statements in this scale extends beyond painting, sculpture and music and includes interests in literature and dramatics" (p. 4).

Analysis Procedures

This was first and foremost a descriptive study to present the college experience of twenty-two students. The initial step was therefore, to prepare experiential profiles or abbreviated case studies for each student. The objective of the profile was to describe the background environment

with which the student approached college and to summarize the kinds and quality of experiences he had during college. While the intent was to look at the total person, the framework in which the person was viewed was that of the personality characteristic, aestheticism.

Subsequent to the preparation of the 22 case studies, an attempt was made to identify aspects in common among the experiences of the students which might have had some relationship to the phenomenon of aestheticism. The analysis was not intended as a validation of the OPI scale, nor was it an attempt to establish cause and effect regarding the presence or absence of aesthetic characteristics in the students. Rather, the approach was to view the students as two groups whose respective members expressed similar attitudes regarding aesthetic experiences. That is, members of the high group expressed a generally positive orientation toward aesthetic experience and the low group of students had in common a generally negative attitude toward such experiences.

The question to which the analysis was then addressed was, "so what?". By paying close attention to the aesthetic aspect in the college student's data, did it help the writer to better understand a student's college experience? Did it suggest possible considerations that might have been made for more effective educational planning? Did it help the writer to have a better understanding of instances where aestheticism seemed to be an important factor in the life style of the effective functioning individual and instances where effective life style did not include strong aesthetic interests? Similar questions were asked of situations where the individual seemed to be functioning with considerably less than optimum efficiency.

In the presentation of data in case material, fictitious names were given to the students. Identifying materials in the life histories were disguised for purposes of confidentiality.

Descriptive studies lift up for speculative consideration a portion of an individual's experience and direct special attention to certain segments of that experience. Such was the case in this study.

Experiences voluntarily reported in weekly, relatively unstructured group meetings, by 22 students during the course of their tenure at Kansas State University were reviewed with special attention being devoted to the possible influence of positive or negative attitudes toward aesthetics in the life of each student. The most significant product of such analysis will be increment to our accumulating fund of information about what it means to be a student at Kansas State University. Additionally, the writer has gained something more about the characteristics of aesthetic interests.

CHAPTER IV

SUBJECTS SCORING HIGH ON AESTHETICISM

This chapter represents eleven personality profiles possessing the common characteristic of scoring one standard deviation or more above the mean on the Omnibus Personality Inventory (OPI) scale of Aestheticism. The personalities of the subjects were revealed through case studies which could be described as interpersonal bio-data reactions. These reactions were representative of the writer's interpretations of the subject's personality, the OPI, a Friendship Questionnaire, other personality testing results and the college participatory data available on each subject.

The subjects were revealed in the order which most coordinated and related their personalities to the other high scorers. The personalities of the high aesthetes were grouped in the presentation of their studies, because many of the subjects offered similar overt personality characteristics. Through broadly describing similar traits within two or three personalities, a greater awareness of these aesthetic personality types could be obtained.

Three Striving, Feminine Women

Fran, Mary and Sally possessed several similar characteristics. Each of them came from a religious, rural background with strong family ties. They were striving to develop their own personalities and concepts during their college years and would be considered feminine, supportive women.

Fran

Moralistic fervor seemed to be the axis which permeated most of Fran's activities and behaviors. To best understand her moralistic attitudes it was necessary to examine her background relationship within her family, especially with her mother. Fran was probably a nervous and striving child, who experienced many emotional upsets through trying to adapt to her mother's goals for her. Fran's mother appeared to have been overbearing, dominant and unrealistic in her expectations of Fran's behavior.

Despite this relationship, Fran was very close to her family and wrote home or received word from home daily during her first two years of college. As an entering college student, she rarely rejected any belief or attitude previously represented within her home. These stringent beliefs began to bring repercussions in her social interactions on campus. Although Fran was able to become a leader in many activities, she could not develop adequate interpersonal relations with girl or boy friends. In the words of her participant observer, "she was a moralistic, judgmental prude who felt responsible for morals of room-mates and friends".

Fran tended to view activities in the area of sex as dirty and unworthy behavior. It was ironic that she unknowingly gave boys a "come-on" while on dates and this probably developed her disillusionment concerning boy-girl relationships.

Because of Fran's very apparent interpersonal problems, she became one of the most vocal members of her all girl discussion group. Through her recognition of her problems and her need to resolve these problems,

she was able to seek help and perhaps obtained a greater degree of growth during college than the other girls within the SSD group.

Fran's activities during college pointed to a drive for achievement as she was president of a religious girl's group and president of a departmental interest club. She indicated a fondness for music, acting, student government and athletics. In high school, she listed art as her best non-academic achievement and also participated as a cheerleader and rainbow queen. She made good grades and was in music and dramatic groups.

Fran's philosophy of life, in brief, was to "make the best of it". She then asked herself, "Which way is best?" "Maybe that's why I'm confused". At the end of the spring term of her sophomore year, Fran experienced some deep emotional problems and was admitted to student health for the remainder of the semester. Her illness seemed to have been a culmination of factors including; poor health habits while dieting, over-concern about her grades, and her general tendency to become run down from striving to please everyone. Data on Fran from the Cornell Medical Index included; gingivitis, fear of strange people and places, and fear of being alone.

On returning to school the next semester, Fran seemed to have resolved many of her major emotional setbacks. As the term progressed, she met a boy she eventually married and their relationship proved to be one of mutual understanding and support.

Fran's OPI profile indicated a very anxious girl seeming to vent her anxiety in intellectual pursuits. Such pursuits were verbally acknowledged by Fran as she cited her love of reading, especially those

books treating development of people, such as In Cold Blood and My Shadow Ran Fast. In a questionnaire concerning aesthetic activities, she stated she attended concerts because she just liked music and read poetry because poets expressed feelings she could not express. She further seemed to empathize with paintings and enjoyed talking with those interested in art.

Two people, aside from Fran's mother, were very influential in Fran's life. They were her music teacher and her minister. Fran took piano lessons from her high school music teacher and they became very close friends throughout high school. This relationship probably burgeoned Fran's aesthetic sensitivity. Her hometown minister represented another important confident and counselor when she was trying to work out her emotional problems in college.

From reviewing Fran's personality, it seemed her aesthetic potential derived from a stressful environment expecting high achievement and puritanistic behavior. Fran, therefore, sought an activity or release for her tensions in a realm of life which was considered reverent, highly acceptable by others and strong enough for her pent-up desires. In the writer's opinion this realm was aestheticism.

Mary

Although Fran and Mary were close roommates, a degree of hostility developed between them. Mary over-extended herself in their relationship to try and avoid the hostile feelings she possessed toward Fran. The feelings seemed to stem from Mary's disappointment in discovering Fran was not the unselfish person she had expected her to be.

Mary's case study, by her participant observer, revealed the following characteristics: Conscientious; responsible; intellectually motivated; not particularly attractive; some leadership qualities (organized others well); high anxiety; strong love of poetry; sympathetic and listening ear; preferred one to one relationships; spoke before she thought; held in hostilities; personal acceptance of death; quiet and sensitive; quite rigid, but becoming flexible; from a close knit family, but not a particularly dependent one; strongly religious; definite beliefs; empathy; open to change and questioning; was strongly influenced by both father and mother in her development of personality characteristics; participated in active, searching activities; self-confident in some areas; became tense when pressured or watched. These descriptive adjectives correlate with Mary's high scores in anxiety, aestheticism, complexity and autonomy on the OPI personality profile.

Mary's ability to relate well to people developed from her own empathetic sensitivity to others as well as her religious background. She felt one should not only believe in the goodness and importance of life, but should apply oneself to the improvement of mankind. Her interpersonal unselfishness often caused her pain when she sensed criticism from others with less idealistic concepts of mankind. At times, Mary became so involved in helping others that her studies suffered resulting in a feeling of guilt for not obtaining a higher grade point than a 2.6.

Mary's ACT scores were below average which could have been a result of her rural background or because neither her parents nor the other siblings in the family had attended college. In effect, her family

background held little example of education except for a maternal grandmother to whom Mary felt quite close. This grandmother received a Master's degree in Special Education and seemed to be the one instrumental person in involving Mary in college, as Mary's father considered the woman's role to be in the home. From what has been indicated in the family relationship, the family seemed to be a mature one and open and respectful of Mary's development in college.

There were four major college activities for which Mary expressed an intense interest. One of these was the Catholic Center. Mary considered her religion "her guiding light in life" and felt it was her responsibility to serve God throughout life. Horses and the American Royal were another dominant interest and an area which reflected the influence her father had upon Mary and the role model represented by her mother who loved outdoor sports. Mary's intellectual interests arose as she spoke of the Model United Nations and her experiences as a minister from Tangieria during one of the annual meetings. The last major interest was her position as a resident assistant in the dormitory which further reflected her desire to comfort and help other people.

Mary related well to boys and often became a sister substitute to many boys she dated. At the time of this writing, she was considering marriage to a lieutenant who planned to be a farmer, but she wanted more time to really make the right decision.

In citing her aesthetic activities, Mary listed poetry because she became "involved in the author's expression of emotions she knew existed". Her relationship with "all her fellow men" concerned her

most in her thoughts. She liked walking best when alone because she really felt the weather, nature, people, architecture and could think. Mary liked artists because they were people who wanted to express their feelings as she did. She expressed a desire to learn a free form of modern dance as it was an appealing form of artistic expression.

In many cases, those who over-extend themselves in interpersonal relations often feel insecure with people and frustrated in their own needs for communication. Perhaps Mary subdued her needs for growth and expression because she feared it would impair her relationship with peers. As a result, the writer wondered if Mary developed strong aesthetic appreciation as a morally suitable outlet for those frustrations she did not feel free to express in interpersonal situations.

Sally

The case notes on Sally were very brief, but revealing. They indicated that Sally was quiet in groups, but an active listener. In reference to her SSD group she once said, "Good discussions made life in college exciting". An individual interview with Sally described her as willing and able to develop considerable introspection into her personality which correlated with her listening and understanding assets.

In listing what Sally considered significant growth experience, she included; the confrontation of an endless array of ideas and people in the university, dorm and religious groups, and a deep enjoyment of university life. She felt college was helping her overcome her shyness and develop herself in personal relationships. She found the following factors of her college experience of "dis-value";

no clear occupational goal as yet and felt some pressure from her family in this respect, she did not think university life was a strange place as indicated to her in high school, she did not feel that she was working up to her capacity academically and had some guilt feelings about this although her grade point was 3.8 on a 4.0 system. Furthermore, she was her high school's valedictorian, which related to the desire for good grades.

Sally did not appear to be a pretty girl as she wore glasses and had a slightly protruding tooth structure. She was neat, however, and had a warm smile. Her relationship with the boy she dated seemed to be developing into one of strength in their respect and support for each other. They participated in a play at the Wesley Foundation and both seemed eager to realize the true meaning behind the play.

Sally stated once she wished she had the courage to do some of the things she wanted to do such as join the Peace Corps. Out of this desire for freedom, she seemed to respect and be very considerate of those who did step out and do what they felt was right. She listened to concepts of different religious beliefs and she seemed to yearn to be free to do something. It appeared Sally was not quite independent of her families influence on her actions as she indicated in a questionnaire that their relationship had not changed much since she came to college.

Sally's answers to an aestheticism questionnaire revealed an interest in "most kinds of plays". She felt acting gave one a chance to put oneself into another's role. She had always been interested in music and listened for the artistry and emotional part of the musical composition. She played the accordian, violin, and piano,

as well as being able to sing. While a student, she took advantage of artistic activities such as university chorus, attended the city's artist series, took literature courses and felt there were many opportunities available for aesthetic improvement in college if students made use of them. Sally liked to talk with artists because she felt they had a freedom of expression, were non-conformists, and had a better concept of the world outside themselves. Increasing her knowledge of the arts after graduation was important to Sally because it was a way to become more aware of the world around her and obtain insights into life and the goals which were important to her. She felt one could revise feelings about certain things by exposure to an array of ideas.

Sally's high grade point average and ACT scores indicated a very able coed academically and her case notes revealed Sally as a warm personality who was liked by the members of her SSD group. It was interesting to note that Sally's only high scores on the OPI were in aestheticism and response bias as the writer felt her intellectual abilities warranted higher scores in thinking introversion than she received. Her high response bias score may have indicated a tendency to try to influence others which may account for Sally's quietness.

Sally's personality denoted a family background which offered love and affection, but was not one with openly vent feelings. The writer felt Sally's strong religious nature inhibited her from developing intellectually and autonomously. She realized her dependence on religion and family, but seemingly did not choose to relinquish her ties. Sally was able to channel her conflicting desires through her aesthetic sensitivity and her artistic hobbies of singing and playing the piano. Aesthetic sensitivity probably provided a compromise between her liberal

and intellectual tendancies and her religious and familial ties.

Vague Personalities

Hank and Mark were two of the three boys who scored high on the aestheticism scale and were paired because of the vagueness apparent within each personality. Hank was a foreign student and Mark was not in the group situation long enough to derive a good understanding of his personality. Based on the limited information the writer had, it was believed neither boy revealed feelings to others, but periodically, attitudes could be detected through statements they made. Neither boy was talkative, but due to their high scores in aestheticism, the writer assumed their was a need for expression.

Hank

Hank was Hawaiian and came to K-State for his freshman year. In his group discussions, he related a feeling of social alienation, stating he did not like people who made friends with him simply because he was Hawaiian. He did not make many friends while at K-State and revealed he spent Thanksgiving vacation alone in his dorm room. Hank's OPI scores were high in the need for social adjustment and showed a desire for impulse expression. His anxiety level revealed a very anxious person perhaps due to his sense of alienation in a foreign country.

Hank was fond of water sports, especially surfing and he missed this activity most of all here at K-State. It appeared he had appreciated nature and physical sports most of his life and this allowed him an appreciation of other things which were also beautiful.

What could be derived from Hank's background was sparse, but indicative of a cultural difference which may have activated introverted feelings Hank previously had possessed. Hank's father was a pineapple grower on the Island of Hawaii and Hank helped him in the summers. Hank attended a private high school on the Islands which required an entrance exam or qualifier. Here at K-State, Hank's grades were not good, although he indicated some ability in natural sciences and math in his ACT scores. Before leaving, Hank expressed a desire to attend the University of Hawaii and major in Oceanography, but could not meet the entrance requirements. Consequently, Hank joined the military.

Hank seemed fond of contemplating his life and his role in life. He liked to be alone and was capable of making independent decisions. His aesthetic sensitivity was evident in his love for the ocean and nature. He was questioning his beliefs in religion and what was important to him in a concept of theology. He never mentioned dating or the opposite sex in group meetings, but this may have been due to his change of cultures. Hank was an active, searching person desiring achievement or acceptance, but it appeared his personality had not yet matured enough to develop pragmatic goals for his life.

The writer questioned several aspects of Hank's case study as his history revealed a different life pattern from that normally found within our culture. Hank's relationship with his father was not discussed in the group nor were his exact reasons for coming to the United States for his college education. The extent of Hank's previous social adjustment difficulties can therefore not be determined due to inadequate understanding of his background situation. The writer wondered if he

had harbored feelings of loneliness and hostility toward others which created a desire for travel and a different environment? It seemed Hank yearned for an outlet or understanding of his feelings while at K-State, but either found no one with whom he could effectively communicate or did not desire to communicate these feelings.

It was possible, an aesthetic sensitivity to different forms of art represented for Hank a stable vehicle for personal expression which he was not experiencing in interpersonal relationships.

Mark

After reading Mark's limited case history, the writer was disappointed Mark had not attended more than six group meetings as further information about him would have been very valuable. Mark provided a personality profile of a student not understood or accepted by other students due to his desire to project an image of himself, unrelated to his personality. He imitated W. C. Field's humor and expressed an interest in Walden as it related to Thoreau's poetic writings. Due to Mark's other actions within the group and his low scores on thinking introversion and autonomy, the writer did not feel these interests reflected true associations, but rather an appropriate form of intellectual image building.

Group interaction was not easy for Mark as revealed through his participant observer's remark, "Mark tended to hold the group back by resisting free and open discussions". One recorded discussion with the SSD group indicated Mark felt people should not form concepts of themselves such as attractiveness or graciousness, but should stay the way God made you. It was difficult to understand what this statement

reflected about Mark due to lack of background information.

Mark did not do well academically and was dismissed from school. He had stated an interest in applying for acceptance in veterinary medicine. His ACT scores indicated ability for average academic work in the natural sciences, but below average ability in the other areas. Mark's educational background was good as his father was a school teacher and his mother was a nurse's aid.

Although Mark liked rugged activities such as camping, he possessed a poor medical history. He was injured while playing football in junior high school and this caused a contusion on the side of his head resulting in some seizures. He was still taking medicine for that injury. He also had problems with allergies which required extensive tests to determine what caused the allergies.

Mark may have possessed the ability to deeply associate with expressive forms of art, although he used art superficially to build an intellectual image. The writer wondered if Mark was not faced with conflicting roles resulting from the expectations of others in contrast to his own desires. Mark may be drawn to expression by older people which would reveal why his OPI scores indicated a high score in aestheticism but low scores in autonomy and thinking introversion. Did Mark need a more fulfilling identification with adult images than he had experienced within his family or was his communication more effective with adults than with his peers?

Typically Aesthetic Personalities

In Ed and Carol, the writer found two personalities which would

most typically be considered aesthetic. Both were outspoken and critical of their academic situation, Vietnam, and the under-privileged. Ed and Carol were high scorers in thinking introversion and impressed their participant observer with high intellect and maturity. They were pleasing personalities who possessed "hang-ups", but were able to intellectualize these difficulties.

Ed

From the previously less expressive personality types, the study now turns to an outspoken and overt young male student named Ed. Ed's personality was revealed in his OPI profile as high in the areas of intellect and expression. His scores indicated an independent and deep thinking individual which was exemplified after viewing Ed's personality. Unlike the other student's scoring high in aestheticism, Ed tended to dress and act "arty". He was not an effeminate young man, but openly expressed his interests in art and his beliefs concerning love and friendship.

Ed's home background represented one of affluence, motivation and education. His father was a co-owner of a chain of stores and his mother had worked for the past 20 years in one of these stores. In this position, she was known for her organizational ability. Ed's relationship with his father revealed one of admiration, interaction, appreciation, and love. However, Ed expressed a need to break away from his family situation to develop his own personality. In fact, Ed's desire for independence was so strong it became almost a reactive tendency in retaliation to his parents. Ed felt his brother "lived off" of his parent's money and he did not want to be like his brother

in this respect. It was interesting to note Ed's inner need for a close, but autonomous relationship with his parents. This was revealed in his warm reactions to his father and mother when they came to his aid, both financially and comfortingly after a bad car accident Ed had experienced.

In many areas, Ed possessed an intellectuality and theoretical framework which did not always reflect his actions. At times, his intellectualizing seemed superficial. He was against the Vietnam situation, but tried to sign up for the military. He viewed Negroes as being able to make it if they tried, but sided with his father's positive response to Martin Luther King's death. In effect, Ed carried a fatalistic approach to those conditions upon which he felt unable to improve. The writer wondered if these conflicting ideas and behaviors might reflect ambivalent drives in Ed of succorance and autonomy.

Ed's interests and relationships were very deep emotionally. His involvement with his family and a difficult love affair with a girl served as emotional memories for Ed. Other interests of Ed's were in math, finance, and discussing big business. He preferred discussing topics with older people because he felt he could benefit more from these discussions.

Ed often had an opinion to express and he frequently overpowered group discussions by his verbosity. He began to talk fast when interested or excited about a subject. His SSD group probably provided one of the only means of verbal expression Ed had on campus due to the nature of his art curriculum.

Ed was active in evaluating the effects of his college experience and seemed to want more opportunity for commitment. In college, as with his parents, he wanted independence and involvement. He felt

he could best learn and develop in college if given this freedom. Although Ed's ACT scores were not high, his participant observer commented he felt Ed was the person most ready for the college experience of any member of his group, but he did not feel Ed would do well under an independent curriculum of study.

The strengths in Ed's personality seemed to derive from his intellectuality, his motivation, and his independence. Because of these strong traits and his maturity of thought, Ed often experienced feelings of loneliness on campus which may have been due to a sense of alienation. This caused Ed to become critical of the campus situation and personality types within its boundaries. In Ed's description of his life on campus he stated, "I am a needle that got covered over by a haystack". Further explanation of this statement revealed Ed's opinion that his classmates judged others by the amount of activities in which they participated and not by their individual qualities and interpersonal relations. Possibly, a carry-over of his childhood situation, Ed was continually trying to test people to see if they really cared for him.

Ed found it possible to display a very masculine image in periodic heavy drinking, desiring wealth, dating and speeding, all while he continued to express an overt interest in art and ideas about life. In physical appearance, Ed dressed and looked as expressively as he acted. He had a mustache, long blond hair and wore loafers and levis.

Because Ed was a highly expressive, emotional and independent person, it would seem evident why he scored high on aestheticism. But aside from these overt characteristics, the loneliness, estrangement from positive love situations, and an affluent home environment contributed to

Ed's inner need for the stability an unchanging painting or a well remembered musical theme afforded. Response to art objects need not be dependent upon the feelings of other people. Ed was seeking a stable and concrete "pal" which he found within the aesthetic experience. In art, music and dance one can return to feelings of sympathy, violence, and authority whenever one wishes to release an expressive drive or relive an emotional feeling.

Ed reminds one of many students today who are reacting to a situation of affluence. This reaction stems primarily from a deep set, paradoxical need, to do as well as their father's have in business, conflicting with a need to find themselves and their individuality. Because of this frustrated reaction, students like Ed, not only need a stable expressive entity (aestheticism), but a force which offers continuous challenge to their precocious minds.

Carol

In both Carol and Ed, the loneliness of individuality became apparent as well as feelings of mistrust or manipulation by others. They were both rebelling against meaninglessness and questioning the relevance of their educations.

Carol had described herself as a dreamer and said she enjoyed long walks since she was four years old. She felt she was a loner and saw herself outside of cliques and groups with only a few close friends. Her friends appeared to be people whom others did not like or with whom others cared not to associate

One such friend was a crippled girl who was paralyzed after being

thrown by her horse. Carol became this girl's only friend. In appreciation for Carol's benevolence, the crippled girl's family urged Carol to ride their horses which initiated Carol's love of horses. Carol said she felt closer to this family than her own.

Animals and nature represented deep and assured loves for Carol, much as art did for Ed. Through her pets, Carol found complete acceptance and the love she so stridently desired, but could not attain from her family or other types of relationships. She once commented she felt more joy from her dog on returning home than she did from her family. There seemed to be some element of communication, however, between Carol and her family aside from the cold, distant and uncommunicable void within the situation. Carol's problem with her parents, in their lack of affection and communication, seemed very deep. Perhaps this accounted for Carol's desire to befriend the under-privileged and her affection for animals. In these areas, Carol could offer warmth to those in need of affection. In the realm of aestheticism, she could relate her feelings of frustration to works of art and those who produced art without risking her individuality and damaging her sensitivity. Her intelligence further allowed her to see meaningful and aesthetic issues in deep forms of art.

Carol's unusual independence was evident through her trips alone to strange cities, her concepts of womanhood, her summer's filled with working and traveling, her individuality of judgment, her reading selections (Harrad Experiment) and her actions on campus. Carol's participant observer commented that Carol seemed very much like Joan Baez with her long brown hair, her intellectuality, her intelligence, and her love for artistic things.

Carol, as with most of the members of this group of high aesthetes, did not have a high grade point average. Her characteristics and wide interests may represent reasons for her average grade point (2.094), as her ACT scores indicated high ability in English and natural sciences.

Carol's complexity was revealed in her OPI pattern. She scored high in intellectual and academic attitudes. She reflected high anxiety and sought many outlets such as aestheticism, impulse expression, and intellectual reasoning for her feelings of social alienation.

Again, the writer found an inner directed personality in Carol who relied more and more upon herself and her own reactions. Her trust level of people, except the handicapped or under-privileged, was very low and she was reluctant to enter ordinary relationships because these situations had previously caused her too much anxiety. At this writing, it was reported that Carol was pregnant with a child, she had dropped out of school and was still seeing the father of the child.

Although both Carol and Ed were alike in their overt nature of independence, Carol was seen by the writer as a nurturing person, more capable than Ed of offering love to those in need of love. Carol derived an aesthetic attitude mainly through empathy with an art form, while Ed's aesthetic response was as a mode of emotional expression. Perhaps the sex difference in the two subjects accounted for a degree of the difference in their aesthetic behaviors.

Authoritarian Personalities

Pat and Helen were authoritarian and extroverted personalities which made their case studies more revealing than some. Despite the

first impression presented by each girl's verbosity, however, both of them offered interesting depths of personality which were expressed, at times, in their aesthetic sensitivity.

Pat

Pat's OPI profile suggested she was a bright and feminine woman. Although she was high in the areas of intellect and theoretical thinking, she did not appear as anxious as her OPI scores would suggest. Indeed, Pat was a complex, intelligent (3.00 overall) and unsettled person. She was a very dramatic girl and tended to immerse herself, with great determination, in whatever was of most concern to her at the time. She was highly motivated toward achievement, but had not clarified the specific area of achievement which she was seeking. It was the writer's impression that the object of achievement was not as important to Pat as the security which recognition for achievement might bring her.

Pat came from a family of high educational background. Her father was a nuclear engineer and her working mother possessed a college education. Pat transferred to another university in 1967 because she felt she could not stay in one place too long and this university offered her more educational opportunities. This need for mobility and new experiences may suggest an intellectual curiosity or it may indicate an unsteady personality.

Pat had many involvements with the opposite sex and some were very serious. She was engaged to a boy who was previously engaged to Pat's best friend before a car accident killed her friend and required amputation of the boy's lower leg. In marrying this boy, Pat felt the two of

them could move around a great deal and give each other support in their intended professions, which were respectively, photography and writing.

Pat had mononucleosis while a freshman at K-State. She also reported being sick quite frequently as a child in order to stay out of school. At the time of puberty, she had difficulty in understanding the roles of sex and her early physical development caused her to want to hide her feminine features.

At one point in the group sessions, Pat reported she would like to see a psychiatrist if it were possible. The group leader assured her it was and set up an appointment. Pat continued to see psychiatric counselors, but not regularly.

Pat seemed to feel she should impress people with her exaggerations of amazing experiences and was identified by the physician conducting the physiological interview, as a histrionic personality. In over-reacting to things, Pat actually discouraged others to interact with her. Her exaggerations were seen as phoney by her SSD group. Pat's inferiority during her years before high school may have contributed to her need to impress others with her abilities and personality. She believed this would provide her with friendships. Pat had probably not experienced a true and deep friendship with anyone of her own sex and only seemed capable of having relationships with most boys on a superficial level.

It appeared that identification with art, in various forms, represented an image Pat wanted to convey to others, but artistic activities also seemed to be a pleasing experience for her. She talked of writing as a career which not only denoted a tinge of the theatrical, but a desire to communicate emotions in a meaningful way in which others

would better understand her. Pat's aesthetic sensitivity probably represented a truly creative, emotional and security striving person whose exaggerated and phoney exterior was an emotional defense.

Helen

Helen, like Pat, was difficult to reach personally because her exterior personality was so overriding and forceful, she tended to turn people away. Her participant observer commented that Helen remained somewhat of a mystery to her because Helen's extremely nervous nature did not seem to coalesce with her happy picture of her family or with her carefully worked out plans and philosophy of life.

Helen's projected image of her family life was one of closeness and unity, which Helen felt was overindulgence at times. Her solicitous mother and overly neat father seemed ready to provide Helen with money and belongings whenever she needed them. Helen's parents asked only two things of her - to be a good person and to be happy. Although Helen seemed to enjoy going home frequently, she once revealed she had feared her father when she was younger.

An incident which occurred while Helen was still on campus, may reveal how much the family experience meant to her. She awoke one evening in the dorm to find a girl, known to have emotional problems, sleepwalking in her room. This incident caused Helen a great deal of anxiety, especially in consideration of the girl's family situation, for many factors within this situation reminded Helen of her own home life.

While in college, Helen spent most of her time with her boyfriend

who was a pre-dental student. He was the only person on campus with whom Helen became close as she looked upon her roommate as "an idiot who was always copying and mimicing everything I do". Helen's participant observer stated that Helen often encouraged persons to become close to her, but felt uncomfortable when the situation began to strengthen.

Helen quit school to begin a career in fashion merchandising. She felt college was not intrinsic to the development of her career, although she expressed an enjoyment of collegiate activities and intellectual challenge. Helen liked the speaker's program, big name entertainment, and political activities on campus and was able to converse on topics of dope, psychedelic films, and political questions.

Helen's OPI profile revealed a feminine girl with conservative feelings about religion, but expressive in thinking. She did not do well in college academically (1.458) and her ACT scores did not indicate high abilities for college work.

This fashion conscious redhead often dominated her SSD group discussions, thereby "turning-off" other group members. Her vivacious, nervous tendancies seemed to indicate anxieties within Helen.

In thoughts about Helen, one became as jumpy as her personality appeared to be. Changing and searching for better things without thoroughly examining the benefits of her current situation seemed to characterize Helen. She flittered, fearing to alight long in one situation which might allow people to judge her or become close to her. College and activities represented to Helen a call for independence. She probably was not yet capable of achieving this independence due to the nurturant ties of her family.

It seemed her aesthetic sensitivity was aroused partially from her early musical training at which time she probably needed an outlet from her frustrations with her father. She seemingly retained this sensitivity and vented it through her taste in modern styles of clothing. Intellect and aesthetic behavior became inmeshed in her appreciation of speakers and entertainers. Her open respect for these personages caused her to challenge her thoughts and grow intellectually.

Perhaps, Helen was looking for security in her boyfriend, which she did not receive in her childhood. In fact, she was probably so nurtured and protected during her childhood that she was not able to formulate her own personality. The writer felt Helen possessed an undeveloped aesthetic sensitivity which would probably intensify as Helen continued to grasp for her place in life. Helen seemed to be looking for more to life, but hoped to find it within the confines of family-type intimacy. Her relationship with her boyfriend seemed an extension of family, but she had not yet extended herself to contacts with others. The writer wondered about her contacts with ideas, to what extent this was an intellectual exercise.

Naive Personalities

The last two case studies revealed very difficult personalities to understand, mainly because of a type of naivete they both presented through their words and actions. Both of these girls set goals of college education which were too high for their abilities and not necessarily complementary to their real needs in life. They were entirely different coeds in perspective, but their underlying needs

offered similar desires.

Rhonda

In Rhonda's major of interior design, a wealth of information concerning Rhonda can be uncovered. Her major, perhaps, reflected the effect of her childhood environment, as her wealthy parents placed great emphasis on their house and how their image was related to the public. Rhonda's mother was a meticulous housekeeper and an organized housewife. Her father was a successful businessman and had authoritarian tendencies. Her family tended to promote socializing to improve status and trained their daughters early in the social graces, often including them in their own adult parties.

In another dimension, Rhonda's major represented the first decision she made against her parents wishes. She changed her major from elementary education to interior design against the advice of her father.

Interior design was representative of Rhonda's feeling of adequacy when advising others on how to plan or design their homes and their lives. Rhonda was an extrovert and authoritarian in mannerisms. Interior design offered an opportunity for Rhonda to vent her authoritarianism, while applying herself to an expressive field.

In currently completing her fifth year in school, Rhonda had not displayed an academic proficiency while in college. Her ACT scores did indicate academic abilities, but Rhonda's procrastinating tendencies complicated her scholastic problems. She strove to complete her education, however, which represented a tangible method of proving her abilities to her parents.

Rhonda's social insecurity was exemplified through her various love affairs on campus, all culminating for reasons centering on; different social class, conflicting religion or inability to communicate. While in high school, Rhonda was restricted by her parents, to dating only those boys considered wealthy and socially proper for Rhonda. When Rhonda came to college, therefore, she discovered a new freedom in her dating abilities. She over-extended this freedom, however, and could not effectively cope with her feelings when a dating situation became serious.

Rhonda's class restricted background did not provide personality development which would allow her to interact effectively with her peers. She had difficulty adjusting to her sorority and once remarked she felt her sorority sisters should occupy themselves more constructively instead of "running around the sorority house like hyenas". Her sorority was also a point of contention between Rhonda and her mother as Rhonda chose a sorority which was different from her mother's college sorority.

The other activities in which this coed, with short blond hair, participated were the Association of Interior Designers (Vice President), a dormitory officer and publicity chairman of a school-wide skit presentation. She liked to read during the summer months and also liked horseback riding, swimming and stamp collecting. During her childhood, she was given music lessons and exposed to numerous aesthetic activities. Rhonda had a great sense of competition and liked to be a leader in any group in which she participated.

Rhonda viewed herself as organized, a perfectionist, a hard worker and self-controlled. She liked to be active. Her participant observer

described her as full of nervous energy, scatterbrained, vivacious, energetic and possessing a potential for creativity. Her sister and a roommate both described Rhonda as overworking herself, in bad health and a frustrated perfectionist. Rhonda saw her life as one which produced a good girl. She once stated in an individual interview, "How am I gonna raise kids to come out like me?". She felt other children were not given the individual attention she was provided in her childhood.

When Rhonda was about 13 years old, she began having asthma attacks and her parents took her to many doctors to find a cure. Several cures were suggested, but Rhonda continued to be in poor health with various illnesses such as; asthma spasms, a bronchial infection coupled with what she called "walking mono", and fatigue resulting from her poor sleeping habits.

Rhonda looked upon life with a type of naivete and her experience and attitudes were almost non believable at times. She was a girl, faced with a status climbing parental role model who found it difficult to determine her own role in life. Because Rhonda's parents did not offer emotional security, in the realization of her own personality, she strove for acceptance from boys and her authoritarian role. Rhonda's overt personality revealed a person almost incapable of depth and yet her OPI profile revealed a very complex and anxious girl. She was very high in response bias and exceptionally low in social introversion and alienation.

It was difficult to pinpoint Rhonda's aesthetic sensitivity partly because Rhonda was difficult to evaluate. Her struggle with role models and goals, her need to relate, and artistic background all provided

adequate reasons, but did not fully account for her aesthetic sensitivity. The writer wondered whether training in art appreciation, such as that given to Rhonda all her life, could develop an aesthetic attitude without an intrinsic need within the individual to relate to artistic forms.

Wilma

Wilma had an unusual personality. She seemed simple-minded at times and ignorant and immature about sex and interpersonal relationships. This personality condition may be due to Wilma's adoption or due to her home environment and what her parents did or did not tell her about life. Wilma's father, who was a driver education teacher, died while she was at K-State. Wilma's mother completed her Master's degree in Special Education shortly after the father's death. The relationship between Wilma and her mother seemed to be close, but the extent of communication between the two was not available.

Wilma changed majors from General Curriculum in Arts and Sciences (4 years) to Flower Culture which enabled her to graduate in 2 years with an Associate Degree. It was reported, however, that Wilma was now taking courses in education. Although, Wilma's ACT scores were below average, her foremost educational goal, when she first entered college, was to obtain a PhD. She did not seem to totally perceive the implications and work associated with such a degree, but seemingly desired it as a sign of success and ability. Perhaps Wilma realized that others did not consider her an academically able person.

In her sophomore year, Wilma began dating a boy who provided her with a meaningful relationship in that he discussed sex with her, gave

her interpersonal feedback and provided her with a confident and close companionship. Despite several broken engagements, they were engaged to be married at the time of this writing.

Wilma's participation in her SSD discussion group was sporadic and intermittent. She attended the first year, coming late to many meetings. She quit attending the meetings the following year and came back the third year. She quit again her fourth year of college and came in, periodically, for individual interviews. Wilma's participant observer, over this four year span of time, felt she was unable to effectively communicate with Wilma. She suggested that Wilma had many problems and upsets which should be verbalized and discussed with someone, yet Wilma was afraid of interaction with people.

An important factor of Wilma's personality was her verbal and active reluctance to grow up. Perhaps she felt she had nothing for which to mature. Wilma appeared to like being babied by her mother and boys, yet her desire of attaining a Ph.D. indicated a subdued need for maturation or recognition. Wilma's tendencies to drop out of or dissociate herself from revealing and growing experiences further exemplified her fear of growth. The concept of death might be interjected here as a further consideration, for she may have felt growth only led to eventual death, as shown by her father's recent expiration.

Wilma's OPI profile indicated a socially alienated person who experienced feelings of isolation, loneliness and rejection. The writer wondered to what extent Wilma's adoption accounted for this. Would Wilma have functioned more adequately if she were raised in a different environment?

Wilma's naivete enabled her to communicate most effectively with beauty and nature as expressed in her change of major to Flower Culture. She possessed an interest in poetry and her leanings toward fantasy and unrealistic expectations further elicited signs of an aesthetic attitude and sensitivity. Wilma also took several art courses and sewed often for enjoyment. Sewing may be a type of aesthetic outlet for this shy girl, who, like many other high scorers in aestheticism, needed a realm of life with which she could communicate freely, on her own level, without criticism and without pressure.

CHAPTER V

SUBJECTS SCORING LOW ON AESTHETICISM

In the manner of Chapter IV, this chapter represents eleven personality profiles possessing the common characteristic of scoring one standard deviation or more below the mean on aestheticism. Their personalities were revealed in a manner similar to those case studies of the previous chapter. By presenting two levels of aesthetic development, it was possible to review each personality type, determine what they may or may not have in common, and hopefully realize if aesthetics could be termed a characteristic, which if developed properly within the individual, would allow him an expressive and stable outlet for his frustrations and tensions.

The subjects were revealed in the order which most coordinated and related their personalities to the other high scorers. Subjects were grouped together to relate similar characteristics or to enable better understanding of the individual personalities.

The Masculine Image Verses Development

Burt, Frank, and Carl were grouped because they appeared to have formulated rigid masculine images for themselves and did not tend to deviate from this personality trait. The writer felt they leaned so heavily toward appearing masculine, it prohibited their development in cultural, intellectual and aesthetic areas.

Burt

Burt was from a farm in Western Kansas with an intended major of

veterinary medicine. He was admitted into the honor's program the second semester of his freshman year. With a freshman grade point average of 3.0, Burt was recognized for his outstanding efforts academically.

Insecurity marked many of Burt's actions both with groups of people and in heterosexual relations. He had a moderate case of acne, was concerned with his weight, stuttered on occasion, and felt his nerves would go to pieces during examinations if he did not control them. In addition, Burt was often bothered by severe itching, frequently felt faint and often had a numbness or tingling in parts of his body.

Burt rarely dated a girl more than once unless everything had gone perfectly on their first date. Three or four times was the most he had ever dated a girl after which time he found something wrong with her. Burt tended to regard marriage as a terminal union where one or both parties were bound to tire of the other. He indicated once that a good part of getting a good wife and having a successful marriage had to do with luck.

This boy, of average height and weight, stated that he was slow in developing and saw himself as undersized. He received information about sex from his mother and had never been able to talk with his father about sexual matters. His mother seemed to have given support to Burt through several illness scares among which were a bout with rheumatic fever, a heart murmur, and osteomyelitis. His parents did not seem overly restrictive of Burt during high school and Burt believed this independence made it easier for him to attend college. He had a younger sister in the seventh grade and a brother in high school. Burt remarked that his brother resembled his father physically and in personality and whenever there was an argument it seemed to Burt as if his father took sides with his

brother and his mother took sides with him.

Burt joined a fraternity on campus his sophomore year because he felt this fraternity was less restrictive and more flexible than other fraternities or the dorm. He liked the fraternities living accommodations better than either those of the dorm or of an apartment.

Burt's OPI profile indicated a person not generally given to deep thought or introspection. He was not an impulsive or creative type and would most likely be termed scientific in nature. Burt's participant observer remarked that it seemed apparent that Burt often did not do much original thinking on issues within his discussion group and often he was caught with a poor argument he could not defend. For example, he believed Dick Gregory was a revolutionist. He was additionally rarely prepared for his speech class which was a course calling for originality of thought.

One of Burt's central goals was to be an independent person. By this, he was reflecting the desire to be free of financial dependency upon his father.

Burt had not participated in many outside activities during college, but tended to attain some leadership positions within the few activities in which he participated.

Burt may have harbored many interpersonal frustrations as his illnesses and health difficulties seemed to indicate, but he did not appear to be seeking a method of solving his feelings of inferiority. He tended to accept his nature as it was rather than seek assistance agencies or people in helping relationships. The SSD discussion group in which he participated was probably his first opportunity to look at himself through the eyes of others.

Frank

The fraternity image and goals associated with many fraternity men seemed to characterize much of Frank's personality. He did not exhibit an interest in any areas outside of dating, sports, fraternity socials, bridge and his major. Not only did he not express differentiated interests, but he seemed contented with the life he was living and he made little attempt to understand other styles of living.

Frank did not appear to be close to his family and related that he rarely went home. His father, who was a dairy farmer, had encouraged Frank to come to college and major in agriculture. Frank did not think it was necessary to have a degree to farm and, therefore, majored in math.

On the OPI profile, Frank was revealed as autonomous with high abilities in scientific thinking. His personality profile indicated little ability in intellectual and theoretical thinking. Frank's somewhat negative view of art was further clarified in the answers he provided for the aesthetic questionnaire. He stated that he did not like plays, poetry, musical concerts, or discussion groups, but he did like jazz, mod-classical music, and folk music. He enjoyed dancing to popular music. He liked walking for relaxation and when he had energy to "blow". His thoughts while walking usually concerned his day's activities. In reacting to the question concerning what he found in common with artists, Frank remarked that they were good guys and he respected their ability to be calm in front of a group. (He was speaking of performing artists). Frank liked musicals and movies with lots of action and excitement. Football was a main interest with Frank as well as other sports.

Frank seemed to be living up to the masculine image he had designed

for himself. He did not seem particularly anxious about any phase of his life and seemed to be in control of most of his feelings. Although Frank will probably not attain a broad understanding of life's opportunities, he presented himself as a contented personality who appeared to enjoy life.

Carl

Carl was graduated from a high ranking private high school in France which had 70 per cent of its students going on to college. Many of these students entered prestigious institutions like Stanford, but Carl did not feel he was in that class. Carl seemed to enjoy school in France and commented that he liked the smaller classes there much more than the larger ones at KSU.

While Carl's father was teaching in France, Carl lived in a city apartment away from his family. While Carl's family returned to the United States, his father continued teaching science and Carl's choice of math as a major was perhaps influenced by the fact his father was involved in scientific areas. It was important for Carl to get good grades in every course he took because his brother did very well academically and Carl had some intentions of going on to graduate school. He was also aware of an impending draft situation if he made poor grades.

It appeared that Carl's family was very fond of traveling and they usually spent their summers traveling throughout the United States. Consequently, Carl said he never had a summer job.

Carl felt he did not have time for close friends. He did not believe

he needed friends as badly as he needed good grades. His goals were to study now and have fun later. At this writing, Carl had a part-time job, using his math background, which he liked and where he applied much of his extra time. Eventually, Carl became inactive in his SSD discussion group due to this job and his academic requirements.

Carl's low score on the OPI aestheticism scale seemed to correspond with his lack of involvement in expressive or artistic activities. He appeared to be directing the majority of his emotional energies toward getting good grades. Carl's one-sided approach to college life raised questions of motivation. Was he unsure of himself socially because of having gone to high school out of the country? Did he feel inferior in intelligence to others or were the rewards for grades and the intra-family needs for competition with his brother, such strong factors that they outweighed other needs?

Pleasing Personalities

Both Paul and Rob were defined as "pleasing personalities" that were especially supportive members in the group discussions. The social skills possessed by these two young men did not seem paralleled by personal expressiveness. Each seemed to have developed a practical or technical area of expression which perhaps substituted for personal and artistic expression.

Paul

The participant observer's resume of Paul's personality was so commending and positive that it was difficult to relate in concise style all of Paul's qualities and yet remain objective towards his personality.

The fact that Paul had many varied and admirable attributes can be reasoned from the following facts concerning him: He was an intelligent, hard working student whose grade point average, in his agricultural curriculum, was very high; he was a supportive individual in terms of others in his SSD group and one semester he donated time to a Friendship Tutoring project for underprivileged children; he had leadership qualities in that he introduced many topics for discussion; he had a lively wit when not plagued with scholastic problems; he was interested in those around him; he was a determined young man who did not avoid problems, but met them directly and he organized his life to best fulfill his wants and desires; he was cognizant of his lifetime goals, that of becoming a large scale farmer, and he planned his life and prepared himself well for his future occupation.

Aside from Paul's commendable and highly desirous traits, it was necessary to question those areas of his personality which were not developed. He was practical in nature and direction with little understanding of other people's mistakes. He presented himself as patterned after the model of his father and spoke quite admirably of his dad, but when he was asked to list those most dear to him, he presented the following order; his girl, a good buddy at school, his father, another buddy, his mother. This list was surprising because Paul never spoke of his serious involvement with a girl during the SSD group meetings. This could be due to the nature of the all male group of which he was a member.

It must also be realized that although Paul seemed open, free to change and possessing an encompassing mind, his family situation may have been such that he did not desire an occupation which would offer

him more individuality of life. His plans seemed to be complementary to those his father might have wanted for him. Paul did not desire any other type of life or he was incapable of comprehending another life style. He loved farming, the open country and farm life, but the writer wondered whether his desires would be swayed if he were able to spend time in the military or traveling.

Paul's health interview revealed several health problems in the past and while at college. He had herniated discs as a child and complained of occasional blackouts. He stated that he could remember no particularly stressful situations in his past.

Joining into campus activities was not a primary goal of Paul's. He applied himself so thoroughly to his school work and assisting on his father's farm, that extra time was at a minimum. He declined an offer from a farming fraternity to join their group and, although he expressed an interest in other organizations, such as student government, he never applied himself in these areas. The only activities in which he did participate were those within the realm of his major.

It was evident that Paul was a talented and highly resourceful person. He would probably become a good farmer and be productive in his community. It was possible that Paul's low score on aestheticism may have been related to his practical, organized approach to life and his seeming lack of ability to do abstract thinking. His pre-college experience apparently did not equip Paul to function in areas of aesthetic content and, it seemed, during college Paul chose not to enlarge this area of his personality. Had he done so, it was possible, with his many talents, he might have chosen some career other than

farming. This might have conflicted with his identification with his father.

Rob

Rob was described as a good looking, muscular boy with a rather boyish face, coming to K-State from the East Coast. His major was architecture and this was an area in which he held a great deal of interest.

Rob was unhappy when he first came to K-State because he had recently severed relations with a girl of whom he was very fond. This upset seemed to remain with him much of his freshman year of college. Since this incident, he rarely talked of his relations with other girls.

Roommate problems seemed to be the only other major upset while Rob was at school. For a time, Rob's roommate would often come in drunk and occasionally bring his fraternity brothers with him, thereby, disturbing Rob's studying. Otherwise, Rob stated that he enjoyed dorm life and "shooting the bull" with the other guys.

Rob's father owned and managed a hardware store in a small town in Maryland. Rob described him as being "just a card". His mother appeared to be the worrier of the family with frequent headaches causing her to need complete rest.

The participant observer in Rob's group described him as having a magnetic personality. He further added that Rob was an asset to the group as he encouraged other personalities to express themselves. Rob did not often talk about himself and was really vocal about his interests only once, when he brought pictures of the new car which he was excited about buying.

Rob seemed to have an interest in world affairs. He traveled to Washington, D.C. during the Poor People's March and commented that what he saw there was very depressing and sad.

Outside of his dormitory, Rob did not participate in many activities. He liked to frequently visit the Art Gallery in the Student Union to see if there were a new exhibit. He especially liked exhibits with bright and colorful paintings. He was active in planning an all dormitory week-end of activities. He also liked informal discussions with his friends or spending time with his hobby of architecture.

In the questionnaire concerning aesthetic activities, Rob indicated that he liked plays, but did not find them stimulating. He was not fond of poetry or classical music. He acknowledged that many of his friends were artists and because he was in a more restrictive field of art - architecture - he felt artists had more freedom. He related that "both artists and architects must relate space to that which they were designing". Rob hoped to improve his artistic knowledge after graduation and felt college had provided him with a good background in cultural knowledge. He did not feel it was a waste of time in college to be concerned with cultural affairs. He further commented, "people interested in art had a greater feeling for life or for what was going on". He was happy his parents were interested in talking with him about architecture.

After viewing Rob's interests and personality, it was a mystery to the writer why he scored so low in aestheticism and intellectual thinking. He did not seem to have many problems and yet his level of anxiety indicated he was probably a highly anxious person. What problems or worries Rob did have, he did not funnel into expressive activities unless he revealed many of his problems in the numerous informal discussions

which he had with his friends in the dorm. His major of architecture seemed to represent more of a mathematical problem solving process to him than an expressive field. He was additionally, a very masculine and rugged person who may never have allowed himself the opportunity for expression artistically, nor was this opportunity probably presented to him in his background situation. It was possible that Rob avoided expressive activities for fear of losing control of his emotions.

Developing Personalities

Dave and Mike were rather shy young men with a desire to please and interact with others. They were not totally confident in their relationships with others, however, but were developing their personalities.

Dave

In an individual interview, Dave was reported to be nervous, shy and hesitant about talking of personal things. From an available picture of him, he appeared to be somewhat heavy, wore glasses and had light short hair.

Dave was often willing to sacrifice himself for the good of the group. He would volunteer for tasks in the dorm in order to fulfill a planned activity or he would do someone else's work for them when they were not available. He rapidly became a resource person in his SSD discussion group, especially in mechanical matters. He had a wealth of information on many different topics and was very tactful in imparting this information to the group and, therefore, met with little resistance in his advice. The group experience, as a whole, seemed very important

to him.

Participation in many different and varied activities seemed to characterize Dave. He had interests in becoming a radio disk jockey and organizing a band. He worked both as a switchboard operator in the dorm and during the summer months, he tried to hold three jobs, one of which was in a flour mill. He was in a service fraternity, liked to cook, was in ROTC, and many activities within his dorm.

It seemed that Dave's activities were so varied and demanding that academically he could not stay in college. At the end of his sophomore year, he joined the Navy and is now stationed in Illinois. Dave's ACT scores were not very high, and may further relate to his low grade point average. Dave seemed to find more enjoyment and fulfillment in his activities than academically.

Dave's insecurity and feelings of inferiority appeared in his compensating over-activeness. He seemed nervous around girls and never mentioned having dates. He tended to stutter and stammer when asked to speak about himself in the SSD group. His tendencies toward overweight may also relate to his anxieties with people.

Dave's low scores in intellectual and scientific thinking on the OPI could be an indication of his conservative nature. He did not like to drink heavily and frequently commented about other boys who drank too much. Dave felt his parents were too strict on him as the oldest child, but said nothing else about his home life.

Studying Dave's personality warranted a general appreciation for his struggling to achieve and accommodate others whenever he could. He seemed to be very active and displayed a wide range of interests. Both Dave's deficient artistic background and intelligence would tend to limit his

abilities in aestheticism. His high OPI rating in masculinity was further indication of Dave's tendencies to favor mechanical outlets rather than those of an artistic nature. Because Dave was sensitive in his feelings and those of others, it was entirely possible aesthetic sensitivity could be developed in him. However, the writer wondered if this sensitivity was a desire to please others rather than to assist them.

Mike

Mike had many difficulties interpersonally. He became very quiet in his group discussions and could not complete answers when he thought the group was listening solely to him. He was befriended by one member of the group, Paul, who was also a low scorer in aestheticism. This relationship seemed to please Mike and gave him more confidence.

The participant observer in Mike's group attributed Mike's social uneasiness to his immaturity, due primarily to background difficulties and limitations. He was from a farm in Kansas and did not report a good relationship with his father. Mike's mother was the dominant figure in the family and Mike's method of coping with her was to retreat and shy away from any encounters they might have had.

His withdrawal tendencies seemed extended to any situations which proved difficult for Mike. Academic problems threatened his withdrawal from school due to bad grades until Mike awoke to the importance of a college education. His realization of this importance appeared to have derived from witnessing the uncertainties of farm life.

Socially, Mike participated in campus activities only as a "fringe" figure. He began withdrawing from his SSD group interaction soon after the first year. While at college, Mike dated only farm girls near his

home and took his dates to the places surrounding his farm neighborhood. Mike became engaged to one of these hometown girls his junior year.

A dramatic and near fatal car accident affected Mike's awareness of the unreliability of life. The accident caused Mike to become more serious and conscientious. Prior to the many serious encounters he had on campus, Mike tended to overlook the difficulties he had. Gradually he became aware of his need to improve himself and better prepare his life.

Another aid to the development of Mike's personality occurred as he spent a summer selling Bibles in Pennsylvania. The interaction, travel and responsibility incurred through this job provided Mike with more confidence in his abilities.

Mike's OPI scores were not as low as many other low scoring subjects. He was profiled as a complex and impulsively expressive person. These characteristics may be related to his struggle to find himself and develop his personality. Mike was low in aestheticism and autonomy and did not show abilities in intellectual or scientific thinking.

The participant observer in Mike's group felt Mike may have derived the most benefit and growth of any group member from his group experience. This shy, blond and rather young looking boy had a long way to go in terms of maturity, but he seemed to be moving positively toward maturation and academic improvement.

On the aestheticism questionnaire, Mike indicated an enjoyment in plays, musical concerts, dancing and walking. He did not feel that the university was the proper place for one to increase his knowledge of the arts nor did he enjoy talking with artists and people interested in discussing artistic things. He indicated that he liked active sports

and activities rather than passive ones. He liked the modernistic sculpture in the Student Union Art Gallery.

During college, Mike began to think through some of the aspects of his difficult home situation and prompted also by the trauma of his car accident and academic problems he came to view life in a more serious vein. It was interesting to speculate however, that if this boy had been given an aesthetic avenue of expression in early childhood he might have developed more confidence and realized earlier, more of his potential.

Independent Young Man

Herb was not similar in total personality characteristics to any of the other low scorers. He was striving to support himself financially to relieve his family of the burden. He had good potential, academically, and was a sincere and dedicated student.

Herb

As Herb's OPI scores suggested, he was an independent young man who kept his feelings to himself and may have had some feelings of social alienation. He seemed to be able to be both autonomous in his social life on campus while interacting well with a broad range of people. Herb could be described as a loner, but one who protected other's when the occasion presented itself.

In consideration of Herb's ACT scores in English, Math and Natural Science, it was surprising he did poorly his first year in college. During his sophomore year he began to improve scholastically. The writer wondered if Herb's major of civil engineering were appropriate, for his abilities in English were very high.

Herb had worked to support himself in college since he was a freshman. His financial situation seemed to be one which Herb willingly accepted as he wanted to relieve his family of the financial burden of his education when there were three other children in the family.

Herb was employed as a night janitor, a workman on a highway construction crew, and as a student helper in the university duplicating center. Aside from his jobs, Herb seemed to enjoy outdoor and church activities.

Herb's family appeared to be a close one in which there was frequent teasing and joking. Herb seemed quite fond and respectful of his father who was a mail carrier.

The participant observer, for Herb's church related SSD group, felt that Herb was much more sensitive than he wanted to appear. He said Herb had a rough exterior and seemed to want to appear masculine. Herb was sensitive to other people and was seen as a fine person.

Although he did not date his freshman year, Herb recently began going steady with a girl. He did not seem to have any apparent health problems, was of average height with a slight tendency toward being overweight.

It appeared, to the writer, that aesthetic activities might never have occurred to Herb. He seemed to lead a busy and satisfying life. His family situation was supportive as well as his religion. In considering Herb's academic situation, however, the writer wondered if he was avoiding any identification with intellectual and aesthetic areas.

The Only Female Low Scorer

Because Wanda was the only female low scorer, the writer felt it

was not possible to group her with another low scorer. She did have similar traits to many of the males, however, despite her feminine and supportive role as a wife and mother.

Wanda

Wanda was married when she first came to school at K-State. She epitomized the nurturing, practical and fulfilled wife and mother. Both she and her husband complemented and supported each other in their actions and feelings. She was attending college primarily because of the security it would offer her if her husband were to die. The intellectual or academic areas of college life did not seem to hold much interest for her and outside of the home and her child, she was not involved with any particular activities except reading mystery novels.

Wanda was the only case study with whom the writer had the opportunity to talk personally. She was not an attractive girl, but had a warmth in her expression. Her participant observer commented that Wanda had difficulty in communicating with girls her own age because she felt different than they. This difficulty stemmed primarily from her early marriage and family, but was compensated for through her ability to give affection to her loved ones.

In the SSD discussions, Wanda offered a similar supportive role to the other girls in the group. When they became engaged, they talked in length with Wanda about her suggestions concerning marriage and sex.

In viewing and reacting to sex, Wanda presented some interesting and thoughtful suggestions to girls reaching the delicate stages of heterosexual interactions. She felt engaged women should take the "pill" at least a month before marriage as emotions at this point were

too difficult to control. She also advocated early sex education in order for people to avoid becoming informed about sex through an inquisitive and unthoughtful act. "Teenage marriages (between 18 and 20) are great", according to Wanda.

Wanda's mother did not work outside the home and Wanda cited her mother's constant nearness as possibly too much togetherness. The small town in which Wanda was raised seemed to permit little activity outside the home. Wanda's father was not a very demonstrative or affectionate person, but Wanda appeared to be close to him.

A traumatic and discouraging experience occurred to Wanda during her sophomore year of college. She suffered the disappointment and embarrassment of a false pregnancy. At first she had a difficult time facing the other group members, but resolved the experience and eventually gave birth the following year to a little boy.

Although Wanda expressed various interests in artistic activities, she did not make an effort to participate in any of them. Her abilities to play the piano and accordeon did not seem to offer her stimulation or expressive outlets. She seemed to regard them as light hobbies which were not aesthetically important to her. She did not particularly like poetry because she "never got anything out of poems". She did not feel she understood modern art or why it was created. Her listed hobbies included mysteries, romance novels, and playing the piano.

The reasons for Wanda's low scores in the OPI scales of theoretical thinking and expression could be attributed to the influence of her narrow religious background. In addition, the gratification she received from being a wife and mother might have offered her the only expressive

outlet she needed. Although she was provided with artistically expressive activities while younger, the skills she acquired in these areas seemed superficial and of little value to her.

Non-Adaptive Personalities

Lon and Will were often critical of their college situation. Many times they expected more from college than they were ready to give in return.

Lon

The following factors characterized Lon: He liked driving and traveling, he did well as a house painter and planned to be an architect someday. He often discussed his impending marriage and the hesitations he had concerning it. He seemed to criticize others when his desires did not materialize.

Lon's love for traveling was exemplified by the 42,000 miles he traveled once in less than a year. During these travels, he expressed a pleasure with the beauty he found in Colorado and Mexico. Driving while at school served as a tension releaser for Lon and he had received several tickets due to his driving habits.

For several summers, Lon earned money both by working for a house-painter and by independently contracting painting jobs. This employment was very rewarding financially and personally to Lon and when he was eventually dismissed from school, he fell back on this profession to support both he and his wife. His various housepainting jobs in the Colorado area served to generate a desire to become an architect and build his own home in the Colorado mountain region.

Lon's hesitations about marriage reflected approach/avoidance feelings. His wife, prior to their marriage, had lived with his parents and made good money as an IBM keypuncher. In group discussions, Lon indicated his fusiness concerning food and housekeeping habits. He was a perfectionist about both and was concerned that his wife would not meet his needs in these areas. His eventual marriage to this girl proved to be one of happiness and fulfillment for Lon.

While dealing with teachers, grades, farm life, and a fraternity, Lon tended to become quite critical when these situations were difficult or demanding. This perhaps was due to his unrealistic attitudes toward these affairs before he began to apply himself. His resultant procrastinating tendencies then created more difficulties within the situation.

Socially, Lon was not very active outside of participation in some dorm events and the SSD discussions. He was very fond of movies and often became emotionally involved in them. Movies he particularly liked were "Wait Until Dark" and "In Cold Blood". In the latter movie, he said he identified with Perry Smith and was touched with Smith's apology in the end. Other than these activities, this short, somewhat stocky boy from a small town in Kansas seemed to keep mainly to himself and affected those who met him as shy, sincere and serious. He was neat and clean and took pride in his ability to cook, houseclean, sew, wash, and iron.

The OPI scale on Lon fluctuated, but remained below the mean in every column but masculinity and response bias.

Although Lon verbalized an interest in architecture, artistic expression seemed almost void in his OPI profile. The interests Lon held in painting, movies, cooking and traveling appeared to be indications

of an expressive nature and the writer wondered if Lon were given the opportunity, whether he would have developed a higher degree of aesthetic ability.

Will

Will complained frequently about the lack of anything to do on campus and he appeared apathetic to the events that did occur. Comments, such as the following illustrated Will's attitudes toward college.

"There are too many 'cooky' teachers at this University, especially in English and History classes" and "classes are going the same as always".

Will considered anything away from school as a vacation. He spent his weekends drinking and using dorm recreation facilities. He had expressed dogmatic opinions on a variety of subjects; Lyndon Johnson, the Vietnam war, coed dorms and Negroes.

Will's relationship with girls was undeveloped and he intimated occassionally that he would like to improve this situation. He never dated in high school and his suggestion about making the SSD discussions "coed" seemed to indicate a desire on his part to become acquainted with some girls and, through a group atmosphere, obtain feedback on their attitudes toward him. He seemed to be active in getting to know all the boys on his floor in the dorm. He was usually, in his room-mates words, "all over the hall except at night".

Will's main interests lay in sports activities in which he enjoyed participating and observing. He was employed by the greenhouse on campus and worked there during holidays or when he had spare time. He helped decorate a bed for Spring Fling, an all dormitory function.

Although Will did not say much about his father and mother, he did

reveal that neither had a college education, but his mother had 1½ years of nurses training. He had no brothers or sisters.

Will's major was math and he seemed to make about average grades. His lack of enthusiasm about many things may have been a defense mechanism to shield a desire to participate, but fear of the disappointments which might occur from this involvement.

Will's OPI profile indicated high masculinity with a very low score in aestheticism and other areas concerning thinking and expression. His OPI score did not reveal a high degree of anxiety. After taking the OPI, Will was unimpressed and played with the test paper.

A deep fear of rejection and disappointment seemed to prohibit Will from development and enjoyment of life. One can only wonder what series of events, disappointments or repressions had left this capable student with such apathy and cynicism. At his young age he seemed to be viewing the world as one who had been through the worst of things. Could he be avoiding involvement and personal expression because of a fear of disappointment? Was his cynicism really a defense? Had his home life been so barren or austere as to fail to stimulate aesthetic or intellectual response? Will's main outlets seemed to be drinking and sports. He apparently had no other form of expression which could serve as a secure method of venting some of his hostilities.

CHAPTER VI

DISCUSSION

The case studies presented in Chapters 4 and 5 reflect a variety of college experiences. There did not appear to be an aesthetic type or an anti-aesthetic type in terms of activity. Backgrounds and ability varied as did academic success. In this discussion chapter, the writer attempted to provide an interpretational overview by bringing together various assessments and characteristics of the students in tabular form. Factors suggested by the review of literature, to be influential in developing the aesthetic experience or the aesthetic attitudes, guided the writer in choosing aspects of student experience to consider in this chapter.

ACT and GPA Comparisons

Table 1 represents a comparison between the high and low scorers in their Scholastic Aptitude Test (ACT) scores and in their cumulative Grade Point Averages (GPA). The comparison of the two levels of aesthetic attitudes revealed little difference in estimated ability for college work or in the overall grade averages. The table depicted a variety of levels and abilities within the high and low group of subjects. There was a significant difference in the high scorers ACT results in English to that of the low scorers. There was a further trend for almost half of the subjects (5 in the high group and 4 in the low group) to quit school due to dismissal, draft, marriage, pregnancy, or financial reasons. In the campus population as a whole, approximately .52 complete their education here at K-State.

TABLE 1

GPA AND ACT RESULTS OF HIGH AND LOW SCORERS ON AESTHETICISM

Subjects	ACT								GPA	Academic Hours
	Standard Scores				Percentiles					
	Eng.	Math	S.S.	N.S. ^a	Eng.	Math	S.S.	N.S.		
High Scorers										
Sally	25	28	30	25	90	85	96	67	3.809	115
Rhonda	20	18	26	20	54	30	84	36	2.303	122
Pat	27	25	31	28	96	59	97	84	3.000	34
Mary	17	17	17	16	25	25	29	16	2.620	108
Helen	20	17	21	15	48	16	34	8	1.458	24
Hank	19	26	21	28	38	66	34	84	1.813	16
Mark	22	18	23	29	66	21	48	89	.900	30
Fran	19	22	19	21	45	51	40	42	2.161	93
Wilma	16	17	22	21	20	25	58	42	1.942	104
Ed	17	19	21	20	27	46	51	44	1.897	39
Carol	27	18	25	27	96	30	77	80	2.094	64
Low Scorers										
Will	22	29	26	28	70	89	84	88	2.716	81
Wanda	18	12	18	22	35	6	36	46	1.870	46
Rob	20	22	22	13	48	41	41	4	2.386	44
Paul	21	25	28	31	62	69	91	97	3.407	123
Mike	22	23	19	22	70	58	40	46	2.454	108
Lon	21	26	13	13	57	89	91	75	1.480	25
Herb	27	29	25	30	96	84	63	93	1.878	49
Frank	14	30	22	21	12	93	58	42	2.012	82
Dave	13	28	25	26	9	85	77	75	.333	42
Carl	20	24	21	23	48	63	59	60	2.560	50
Burt	17	16	14	21	22	12	6	34	1.769	26

^aNatural Sciences and Social Studies

The relationship between intelligence and creativity has long been debated in academic studies. Many believe creativity to be a unique type of intelligence which could not be measured through grades or intelligence tests. It was interesting to note, therefore, that students indicating high ability in the appreciation of art and creativity (high aestheticism score) did not collectively display higher grade point averages or

aptitude scores than those scoring low on aestheticism.

Table 2 represents the statistical figures on the ACT and GPA comparisons. The only area in which there was a statistically significant difference was the ACT English scores, where a .01 level of significance existed in the difference between the two group's scores.

TABLE 2
STATISTICAL COMPARISON OF GPA AND ACT RESULTS

Areas	Number of Subjects	R ₁ ^a High Scorers	R ₂ ^b Low Scorers	.05 T ^c	.01 T	Significance
GPA	22	129	124	96	87	none
ACT English	22	98	80.5	96	87	.01
ACT Math	22	102	141	96	87	none
ACT Natural Science	22	121	129	96	87	none
ACT Social Studies	22	137.5	115.5	96	87	none

^aSum of ranks of high scorers.

^cWilcoxin Rank Method (Snedcor, p.118).

^bSum of ranks of low scorers.

OPI Scores of All Subjects

In examining the range of OPI scores revealed by the 22 subjects in this study, the high scorers in aestheticism showed more complex, intellectual and independent personality profiles. Table 3 indicated a tendency toward fuller development within the personalities of the high scorers in aestheticism. Not only did they indicate greater thinking abilities and impulse expression, but they were higher in complexity and social alienation as well. The high scorers on keys like social alienation and impulse expression may suggest a tendency toward more volatile or turbulent forces in their experiences. Low scorers seemed to be less aware of or to be experiencing less anxiety than the high scorers.

Whether this reflected less sensitivity and less risk in their emotional life or simply a less stressful environment could not be definitely determined. It was the writer's impression that low scorers were inclined to be somewhat more defensive and less outgoing and active. They often seemed to withdraw and concentrate on a limited area of activity. The very slight difference on the Thinking Introversion scores did not, in itself, support this impression, but the trend toward higher scores for the high group in Impulse Expression and Autonomy would lend support to this impression.

TABLE 3

COMPARISON OF OPI STANDARD SCORES IN
HIGH AND LOW SCORERS ON AESTHETICISM

High Scorers	TI	TO	ES	CO	AU	RL	IE	SF	SI	LA	FM	RB
Sally	53	48	67	42	56	49	41	41	50	43	47	61
Rhonda	59	43	63	57	39	44	41	39	30	56	35	71
Pat	69	58	65	66	43	38	55	58	40	47	36	56
Mary	52	47	63	59	58	43	57	52	49	38	41	38
Helen	64	50	63	59	46	35	50	36	35	61	38	56
Hank	46	54	65	53	50	49	66	73	68	29	45	40
Mark	41	48	65	49	34	47	45	52	51	54	48	53
Fran	63	56	61	49	47	44	45	60	45	27	29	45
Wilma	44	47	65	59	37	49	62	74	58	36	36	38
Ed	60	62	65	75	59	62	70	53	46	40	45	61
Carol	68	54	71	81	66	56	81	68	60	34	44	40
Low Scorers												
Wanda	38	45	29	33	40	47	45	36	54	63	70	51
Rob	34	25	35	31	27	31	29	54	66	31	48	43
Paul	37	45	33	42	40	36	48	59	71	31	57	35
Mike	48	56	31	51	62	44	53	35	42	65	67	56
Lon	44	45	39	55	39	44	54	46	49	50	64	53
Herb	32	47	31	40	33	39	38	36	41	43	53	58
Frank	26	27	20	53	61	47	46	32	59	65	60	35
Dave	43	45	37	57	52	56	51	50	59	59	69	45
Carl	43	60	39	44	62	65	56	56	59	52	64	43
Burt	41	35	39	42	31	41	42	55	48	47	53	43

The high trends in masculinity, of the low scorers, can be partially accounted for by the greater number of males who were low scorers as compared to the greater number of women who were high scorers.

Cultural Environments

The impressionistic estimate of variations among the students in ability, background and talent in the following tables was derived through analysis of the interview material, through discussions with the subject's participant observer and from the psychometric and questionnaire data.

In Table 4, the differences in cultural environments of the high and low scorers in aestheticism appeared in the amount of emphasis the parents placed on religion, art, and education. The high scorers in aestheticism tended to come from homes of higher education, more religious emphasis and greater opportunity for artistic outlet. Only one of the families of low scorers had a parent with more than high school education.

Estimates of religious emphasis came particularly from students and from questionnaire data on the Friendship Interview (1968). Information regarding aesthetic outlets in the home was much more limited. Inference was often drawn from students having mentioned taking music lessons, playing in the band or parents attending concerts or lectures. No specific index, such as number of book in the home, was available.

TABLE 4

CULTURAL ENVIRONMENTS OF HIGH AND LOW SCORERS

High Scorers	Religious Emphasis in the Home	Available Aesthetic Outlets in Home	Parent Education
Sally	High	Moderate	College
Rhonda	Low	High	College
Pat	Low	Moderate	College
Mary	High	Low	High School
Helen	Moderate	Moderate	College
Hank	Moderate	Low	High School
Mark	High	Unknown	College
Fran	High	High	High School
Wilma	Moderate	Low	College
Ed	Low	Moderate	High School
Carol	Low	Low	High School
Low Scorers			
Will	Low	Low	HS & College
Wanda	High	High	High School
Rob	Moderate	Low	High School
Paul	Moderate	Low	HS & College
Mike	Low	Low	High School
Lon	Moderate	Moderate	High School
Herb	Low	Low	High School
Frank	Low	Low	High School
Dave	Moderate	Low	High School
Carl	Low	Low	College
Burt	Low	Low	High School

Demographic Factors

As shown in Table 5, there seemed to be little difference in regional areas in which the subjects spent the greatest portion of their growing years. Almost all of the subjects were from the midwest. A larger number of high scorers in aestheticism came from urban areas; whereas, the majority of low scorers were from rural areas which would offer fewer opportunities for cultural events of the more formal types (concerts, galleries, plays). The high scorers tended to be from

TABLE 5

DEMOGRAPHIC FACTORS OF HIGH AND LOW SCORERS

High Scorers	Father's Occupation	Rural or Urban Background	Regional Area Where Raised
Sally	Mechanical Engineer	Urban	Midwest
Rhonda	Manager	Urban	West
Pat	Nuclear Engineer	Urban	Midwest
Mary	Farrier	Rural	Midwest
Helen	Manager	Urban	Midwest
Hank	Plantation Owner	Rural	Hawaii
Mark	Teacher	Rural	Midwest
Fran	Bookkeeper	Rural	Midwest
Wilma	Deceased	Urban	Midwest
Ed	Supervisor	Urban	Midwest
Carol	Unknown	Rural	Midwest
Low Scorers			
Will	Farmer	Rural	Midwest
Wanda	Farmer	Rural	Midwest
Rob	Owns Drug Store	Urban	East Coast
Paul	Farmer	Rural	Midwest
Mike	Herdsmen	Rural	Midwest
Lon	Laborer	Rural	Midwest
Herb	Farmer	Rural	Midwest
Frank	Farmer	Rural	Midwest
Dave	Farmer	Rural	Midwest
Carl	Professor	Urban	Midwest
Burt	Farmer	Rural	Midwest

a higher income bracket with their fathers holding more prestigious positions, bringing the family into wider ranging social interactions than the predominant occupational level of farmer possessed by the fathers of the low scorers.

In Table 5 an estimate of socio-economic level was derived both from general impressions in interview material and from father's occupation; therefore, indicating the high scorers were from higher socio-economic backgrounds.

Family Relationships

Table 6 revealed a tendency for greater family interaction within the families of the high scorers. Many high scorers came from a close association with both mother and father, although the highest scorer in aestheticism, expressed dissatisfaction with her home life and displayed difficulties in interaction with her parents. A greater number of siblings were represented by the high scorers with many of the low scorers being the only child in the family.

TABLE 6

FAMILY RELATIONSHIPS OF HIGH AND LOW SCORERS

High Scorers	Degree of Family Interaction	Influential Parent(s)	Number of Siblings
Sally	High	Mother	1
Rhonda	High	Mother	2
Pat	Moderate	Father	1
Mary	High	Mother	4
Helen	High	Mother	1
Hank	Moderate	Father	2
Mark	High	Mother	-
Fran	High	Mother	1
Wilma	Moderate	Mother	1
Ed	High	Mother	2
Carol	Low	Neither	0
Low Scorers			
Will	Low	Mother	2
Wanda	High	Mother	0
Rob	High	Father	0
Paul	High	Father	0
Mike	Low	Father	1
Lon	Moderate	Mother	1
Herb	High	Father	2
Frank	Moderate	Mother	3
Dave	Moderate	Father	3
Carl	Moderate	Father	3
Burt	Moderate	Father	2

Interview material suggested a generally different family style with low scorers coming from smaller families sharing more of a parent to child interaction. High scorer's families seemed to have greater interchanges of ideas and even though more turbulent, one sensed closeness within their families. In addition to impressions from weekly interviews, specific information regarding influential parents came from the Friendship Interview.

College Participation

The college participation index as shown in Table 7, indicated that high scorers tended to be less consistently responsible. Although the number of leadership positions held were not greatly different, it was the writer's impression that groups would be more inclined to rely on the low scorers rather than the high scorers to carry through on responsibilities. Low scorers also participated in more activities outside of the artistic categories. The high scorers were more open to activities which coordinated with their aesthetic appreciation.

In the personality type column, the terms do not reflect a rating scale; rather, these were terms which came to mind as the writer sought for a composite adjective that would sum up the impression which each student's data made upon the writer.

TABLE 7

COLLEGE PARTICIPATION OF HIGH AND LOW SCORERS

High Scorers	Activities Excluding Aesthetic Activities	Aesthetic Activities	Leadership Abilities	Person- ality Type
Sally	Moderate	High	Moderate	Quiet
Rhonda	Moderate	High	Low	Authoritarian
Pat	Moderate	High	Low	Authoritarian
Mary	Moderate	Moderate	Moderate	Accommodating
Helen	Low	Moderate	Low	Dramatic
Hank	Low	Moderate	Low	Introverted
Mark	Low	Low	Low	Dogmatic
Fran	Moderate	High	High	Dogmatic
Wilma	Low	Moderate	Low	Naive
Ed	Low	High	High	Outspoken
Carol	Moderate	High	High	Outspoken
Low Scorers				
Will	Low	Low	Low	Critical
Wanda	Moderate	Moderate	Moderate	Supportive
Rob	Moderate	Moderate	High	Magnetic
Paul	Low	Low	High	Congenial
Mike	Low	Low	Low	Quiet
Lon	Moderate	Low	Low	Dreamer
Herb	Low	Low	Low	Serious
Frank	High	Low	Moderate	Social
Dave	High	Low	Moderate	Likeable
Carl	Low	Low	Moderate	Serious
Burt	Moderate	Low	Low	Average

Peer Relationships

In Table 8, the only significant difference in peer relationships between high and low scorers in aestheticism occurred in the lack of heterosexual relations developed by the male low scorers. These subjects did not indicate a desire to improve their dating relationships with girls. Furthermore, they were apparently too shy or introverted to develop many platonic friendships with the opposite sex. The remaining low scorers, who indicated some dating relationships, have only limited heterosexual

interactions, many times continuing to date or marry girls from their hometowns.

The high scorers in aestheticism experienced many difficulties with their dating lives. One subject became pregnant out of wedlock, another found it difficult to develop a substantial and serious relationship with a boy over a period of time. Several female high scorers were not well versed in sex nor did they seem to perceive its meaningfulness.

TABLE 8

PEER RELATIONSHIP OF HIGH AND LOW SCORERS

High Scorers	Heterosexual Relationships	Interpersonal Relationships	Dating Relationship at Writing
Sally	Moderate	Moderate	Engaged
Rhonda	High	Low	Engaged
Pat	High	Low	Dating one boy
Mary	Moderate	High	Dating one boy
Helen	Moderate	Low	Engaged
Hank	Low	Low	None
Mark	Moderate	Low	Going steady
Fran	Moderate	Moderate	Married
Wilma	Low	Low	Engaged
Ed	Moderate	Moderate	Dating
Carol	High	Moderate	Pregnant
Low Scorers			
Will	Low	High	None
Wanda	High	Low	Married
Rob	Low	Moderate	None
Paul	Moderate	High	Engaged
Mike	Moderate	Low	Engaged
Lon	Low	Moderate	Married
Herb	Moderate	Moderate	Going steady
Frank	High	High	Dating one girl
Dave	Low	High	None
Carl	Low	Moderate	None
Burt	Moderate	Moderate	Dating

In Table 9, there seemed to be little difference in the type of housing accommodations nor in the most important organizational affiliation a subject had on campus.

The majors represented within the two groups, do exhibit different tendencies. The high scorers in aestheticism seemed to favor the more theoretical, intellectual, humanities and person-centered curricula, while the low scorers seemed to choose more scientific, applied fields of endeavor.

TABLE 9

CAMPUS IDENTIFYING AGENCIES OF HIGH AND LOW SCORERS

High Scorers	Housing Accommodation	Prominant Organizational Affiliation	Major
Sally	Dorm	Religious	Education
Rhonda	Trailer	Sorority	Interior Design
Pat	Dorm	None	General
Mary	Dorm	Religious	Home Economics
Helen	Dorm	None	Home Economics
Hank	Dorm	None	Ag Engineering
Mark	Dorm	None	Education
Fran	Dorm	None	Home Economics
Wilma	Townie	Sorority	Agriculture
Ed	Apartment	None	Art
Carol	Apartment	None	English
Low Scorers			
Will	Dorm	None	Math
Wanda	Trailer	Marriage	Home Economics
Rob	Dorm	None	Architecture
Paul	Dorm	Major	Agriculture
Mike	Dorm	None	Agriculture
Lon	Dorm	None	Architecture
Herb	Dorm	None	Engineering
Frank	Apartment	Franternity	Math
Dave	Dorm	Dorm	Engineering
Carl	Townie	None	Math
Burt	Fraternity	Fraternity	Vet Medicine

Health

Health, as indicated in Table 10, often proved to be an interesting aspect in considering the college student. The many frustrations and pressures in college were often detected in the student's state of health and energy. The high scorers tended to experience more health problems, both physical and emotional, than did the low scorers. There were cases of weight problems in each category, occurring in both the men and the women.

TABLE 10

PHYSIOLOGICAL INFORMATION ON HIGH AND LOW SCORERS

High Scorers	Pre-College Health Problems	Health Problems During College	Problems Con- cerning Physique
Sally	Low	Low	Low - weight
Rhonda	Moderate	High	High - weight
Pat	Moderate	High	High - weight
Mary	Moderate	Moderate	Moderate
Helen	-	Moderate	Low
Hank	Low	Low	Low
Mark	High	Moderate	Low
Fran	Moderate	High (emotional)	High - weight
Wilma	Low	Low	Low
Ed	Low	Moderate	Low
Carol	Low	High	Low
Low Scorers			
Will	Low	Low	Low
Wanda	High	High	Moderate
Rob	Low	Low	Moderate
Paul	High	Moderate	Low
Mike	Low	Low	Low
Lon	Low	Low	Moderate
Herb	Low	Low	Low
Frank	Moderate	Moderate	Low
Dave	Moderate	Moderate	Moderate
Carl	Moderate	Moderate	Low
Burt	Low	Low	High - acne

Optimum Degree of Aesthetic Ability

Table 11 represented the writer's estimation of the optimum degree of aesthetic ability within the high aesthetes and the low aesthetes. The last column on the right offers the writer's summary-estimate of the subject's total aesthetic (learned, experienced, and native) ability. This category, more than any other estimation in this chapter, relates to what the writer felt to be the aesthetic ability of the subjects in this study.

Concluding Remarks

The review of the college experiences of these twenty-two students suggested that aesthetic activity was not a very prominent aspect of their college life. There did not seem to be a notably large difference in the attention given to art and artistic expression by the high scorers in contrast to the low scorers.

In general, the impression gained from this study was that during their time at this university there was little change in these student's attitudes and skills in the area of aesthetics. One might wonder to what extent this was because of lack of opportunity. Would those effects also be true on other campuses? On the one hand, we might think about artistic education as a general part of the curriculum. On the other, we might think about special educational planning for persons with special attitudes such as aesthetic sensitivity. For example, a high score on the aestheticism key might alert the university that this student might have a slightly greater tendency toward instability, a slightly greater tendency toward self-centeredness or single mindedness.

TABLE 11

DEGREES OF AESTHETIC ACTIVITY

	Educated in Aestheticism	Ability to Produce Art	Sensitivity to Expression of Feelings - Empathy	Need to Relate Frustrations and Anxieties to Art Forms	Expression in Forms Other Than Art	Application of Aesthetic Ability While in College	Degree of Potential Ability in Aestheticism
High Scorers							
Sally	H ^a	L ^b	H	H	L	H	H
Rhonda	H	M ^c	L	M	L	M	M
Pat	M	M	L	H	H	L	H
Mary	L	L	H	M	H	M	H
Helen	M	H	M	M	H	L	M
Hank	L	L	M	H	H	L	H
Mark	M	L	M	H	L	L	M
Fran	H	M	H	H	L	M	M
Wilma	L	M	M	M	M	L	M
Ed	H	H	H	H	L	H	M
Carol	M	M	H	H	H	M	H

Low Scorers

Will	L	L	L	M	M	L	L
Wanda	H	M	H	M	H	L	M
Rob	L	L	M	M	L	L	L
Paul	L	L	M	M	H	L	M
Mike	L	L	L	M	L	L	M
Lon	L	M	L	M	M	L	M
Herb	L	L	M	M	L	L	L
Frank	L	L	L	L	M	L	L
Dave	L	L	M	H	H	L	H
Carl	L	L	L	M	H	L	M
Burt	L	L	L	L	L	L	L

^aHigh^bLow^cModerate

It would be the writer's conviction that such students could profit from special opportunities for involvement with different forms of expressive media. They could justify this special attention because these students present a special capacity for aesthetic activity by their temperament and often by the richness of their pre-college background. They could justify this attention equally well because of the emotional disposition they possess suggested that without directed opportunities for emotional release they may have a more difficult time than the average student in surviving the academic routines.

On the other hand a low score of aestheticism would suggest an individual who perhaps needed special encouragement to sample the various areas of aesthetic expression, if it were true that low scorers had not realized the optimum development in general performance because of a constriction in areas of expression.

CHAPTER VII

SUMMARY

The question to which this study addressed itself was, what are the characteristics and college experiences of students who have distinguishing attitudes regarding aestheticism? Are the college experiences of students with high scores in aestheticism different from students with low scores?

Prior to considering the case material on twenty-two Kansas State University students, the writer reviewed briefly the history of the concept aestheticism. Aestheticism has been called the study of factors involved in the appreciation and criticism of art. Aestheticism has been held at various times to be the product of specific hereditary, emotional, cultural or subconscious factors. However, in reviewing the literature it was the writer's position that aesthetic appreciation was rooted in experience and did not find its origin in any one race or ethnic group; it had the same biological source as other forms of thought. It is, however, more than a cognitive experience alone, involving as it does a significant portion of sensory capabilities and imaginative and expressive volition. It was with these concepts of aestheticism that this study examined aesthetic attitudes in the college student in relation to his background and his collegiate participation in social and academic areas.

The Omnibus Personality Inventory (OPI) was administered to 66 students in the Study for Student Development (SSD), a longitudinal study of college students conducted by the Counseling Center at Kansas

State University. This study was involved in gathering data concerning the ongoing experiences, attitudes and background environments of college students. From the 66 students who took the OPI, eleven students scored one standard deviation or more above the mean in aestheticism and eleven students placed one standard deviation or more below the mean. Information on each of the twenty-two subjects was then gathered through the SSD files. These files contained case histories, individual interviews, questionnaires and medical information on each subject. Discussions with participant observers in each group gave another dimension to the personalities in this study.

Analysis of data suggested the high scorers in aestheticism possessed more complex and integrated personalities and they came from background environments of more affluence, religious emphasis and greater educational opportunities. They seemed to have more tendencies toward introversion and limited social interaction.

High aesthetic students tended to be more active in directing their energies, more open to novel experiences, more inclined to tolerate complexity, both in thought and emotions, and thus, less inclined toward repression of threatening thoughts and feelings within themselves. Openness to emotions may be accompanied by a finer tuning to body rhythms and other physiological sensations. Aesthetic students seemed to be more self-confident than less aesthetic students although they did not necessarily experience less discomfort in interpersonal relations.

This descriptive study did not develop a definite personality profile for aesthetic attitudes in college students, but it did serve to enrich the material available on the aesthetic personality and offered

many suggestions for future studies of aestheticism. Possible implications for the teaching of artistic and other aesthetic attitudes in public schools and higher education were also noted.

Suggestions For Further Study

If aesthetic sensitivity can represent an area of the personality which offers tension release, broadening of the mind, expression of feelings, and enjoyable entertainment, then much more research is needed to properly apply and develop aesthetic sensitivity. Investigation is needed in the area of innate and environmental influences toward the development of aesthetic attitudes. The related question, to what extent learned aesthetic actions become aesthetic attitudes without a pre-existing need for expression and tension release in a form such as aesthetics, deserves attention. Other factors, such as the difference between expression in aestheticism and expression through hobbies or academic areas, need to be studied.

A very important aspect in the study of aesthetics is its relationship to under-privileged and under-developed areas. What growth, intellectually and culturally, could aesthetic studies bring to these areas, and how would these areas develop with a high degree of aesthetic influence and development? One question, raised by an implicit assumption the writer found herself using, is whether people of high socio-economic level are by temperament and behavior more aesthetic than people of low socio-economic level? To what extent does an aesthetic attitude lend itself to "status climbing"?

The writer felt a great sense of urgency to continue studying the

lives of the students in this study. In a sense, these case studies are just a beginning. The spade work has been done. A general report of their characteristics and their activities has been made, but the deeper motivations and the future realizations in the lives of these students are yet to be studied and integrated.

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AESTHETIC ATTITUDES IN THE COLLEGE STUDENT

by

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Aestheticism has been called the study of factors involved in the appreciation and criticism of art. Aestheticism has been held at various times to be the product of specific hereditary, emotional, cultural or subconscious factors. However, in reviewing the literature it was the writer's position that aesthetic appreciation is rooted in experience and does not find its origin in any one race or ethnic group; it has the same biological source as other forms of thought. It is, however, more than a cognitive experience alone, involving as it does a significant portion of sensory capabilities and imaginative and expressive volition. It was with these concepts of aestheticism that this study examined aesthetic attitudes in the college student in relation to his background and his collegiate participation in social and academic areas.

The Omnibus Personality Inventory (OPI) was administered to 66 students in the Study for Student Development (SSD), a longitudinal study of college students conducted by the Counseling Center at Kansas State University. This study was involved in gathering data concerning the ongoing experiences, attitudes and background environments of college students. From the 66 students who took the OPI, eleven students scored one standard deviation or more above the mean in aestheticism and eleven students placed one standard deviation or more below the mean. Information on each of the twenty-two subjects was then gathered through the SSD files. These files contained case histories, individual interviews, questionnaires and medical information on each subject. Discussions with participant observers in each group gave another dimension to the personalities in this study.

Analysis of data suggested that the high scorers in aestheticism possessed more complex and integrated personalities and that they came from background environments of more affluence, religious emphasis and greater educational opportunity both academically and culturally. The low scorers were found to be from primarily rural backgrounds with fewer educational and cultural opportunities. They seemed to have more tendencies toward introversion and limited social interaction.

High aesthetic students tended to be more active in directing their energies, more open to novel experiences, more inclined to tolerate complexity both in thought and emotions and thus less inclined toward repression of threatening thoughts and feelings within themselves. Openness to emotions may be accompanied by a finer tuning to body rhythms and other physiological sensations. Aesthetic students seemed to be more self-confident than less aesthetic students although they did not necessarily experience less discomfort in interpersonal relations.

This descriptive study did not develop a definite personality profile for aesthetic attitudes in college students, but it did serve to enrich the material available on the aesthetic personality and offered many suggestions for future studies of aestheticism. Possible implications for the teaching of artistic and other aesthetic attitudes in public schools and higher education were also noted.

